

# THE ACADEMY.

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The MARQUIS OF RIPON, K.G., will take the Chair at 4 o'clock.

The Right Hon. Sir ARTHUR HOBHOUSE, K.C.I.; Sir GEORGE CAMPBELL, M.P., K.C.S.I.; Professor MORRIS WILLIAMS, C.I.E., LL.D.; THOS. H. THORNTON, Esq., C.B.I.; and M. M. BROWNSAGGER, Esq., will be among those who will address the Meeting.

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Thomas, fifth Lord Berkeley, was a husband of eight months' standing when his father died in 1368, although he was little more than fifteen years old. But an early marriage was a necessary precaution in his father's precarious state of health, for it was one of the harshest features of feudal tenure that the guardian in chivalry had the absolute disposal of his ward's marriage, as well as of the rents of his estate. Lord Berkeley, however, effectually forestalled the interference of a guardian by selling the marriage of his son to his comrade in arms, Warine, Lord l'Isle, who paid him 1,100 marks to secure the match for his only daughter Margaret. She was only seven years old; but, notwithstanding her tender years, was married to the heir of Berkeley in November, 1367, at Lord l'Isle's castle at Wingrave, in Bucks. Lord Berkeley was too ill himself to make the journey, but did honour to the occasion at home by arraying himself on the wedding day in a new suit of cloth of gold. The bridegroom was clad in scarlet and satin with a silver girdle, and was attended by three knights and twenty-three esquires of his father's household, who were all attired in liveries of fine cloth of ray furred with miniver. He returned with his retinue to Berkeley after the ceremony, but the bride was left with her father, for it was part of the marriage contract that she should remain in his custody for the next four years. They were soon, however, brought together again, for Lord Berkeley died on June 8 in the next year, when Lord l'Isle purchased from the Crown the wardship of his son-in-law, and was allowed to farm his ward's estates at a rent of £400 per annum. Ten years after her marriage the young Lady Berkeley became a great heiress in prospect through the death of her only brother; but Lord l'Isle was consoled for the loss of his son by the affection of his son-in-law. Thesetwo lords expressed their mutual

regard after the quaint fashion of those times by executing a deed, wherein it was solemnly agreed and declared that Lord l'Isle might at his pleasure come, go, and stay at Berkeley Castle, with leave to hunt and fish in all his son-in-law's chases and parks; while Lord Berkeley promised to be his father-in-law's inseparable companion at home and abroad, in peace and in war, and that if he had children by the Lady Margaret they should bear the arms of l'Isle. This deed bears date November 30, 1381, and had scarcely time to take effect, for Lord l'Isle died within the next seven months. Wat Tyler's rebellion was in this lord's time, when the discontent of the peasantry, who had learnt their strength in the French wars, brought about a social revolution, which changed the whole system of English husbandry. Up to this time noblemen farmed their demesnes themselves, under the oversight of reeves, who were annually elected in each manor, and were bound by the tenure of their copyholds to superintend without salary the cultivation of the lords' demesnes. But the fifth Lord Berkeley began to let his meadows on lease, and to take in other men's cattle for pasture by the month and quarter, letting out more acres every year "as he found chapmen and price to his liking." This practice was continued and extended by his successor, and, before the end of the fifteenth century, it became the universal custom for lords of manors to let their demesnes at rack rents, or else at reduced rents, with fines at agreed intervals, which was the general course of husbandry in Smyth's time.

On Lord l'Isle's death in 1382, the baronies of l'Isle and Tyes, with twenty-five manors and lands in seven different counties, came to the Berkeleys. But only one generation profited by this accession, for the heiress had no son, and her daughter carried away more lands from the family than her mother had brought. Lord Berkeley was still in the prime of life when his wife died in 1391, but he could never be induced to marry again, although Berkeley Castle, which was then assumed to carry with it the barony, was entailed on heirs male. The result was, that when he died in 1417 the castle passed to his nephew, James Berkeley, whilst his daughter, the Countess of Warwick, took his unentailed estates as well as the baronies and lands of her mother's inheritance. But although the nephew's right of succession was beyond dispute, the Earl of Warwick was the most powerful subject in the realm, and the Countess took advantage of her husband's influence at Court to keep possession of the castle for nearly four years to the exclusion of the rightful heir. It was not, in fact, until James purchased the assistance of the king's brother, the Duke of Gloucester, by the sacrifice of his Welsh patrimony, that he got livery of the castle and lordship of Berkeley, and a writ of summons to Parliament as a baron. But this was only the beginning of strife, for the respective rights of the heir male and heir general were ill-defined, and Lord Berkeley contended that the manor of Wotton-under-Edge and others, which the Countess of Warwick claimed as heir to her father, were entailed with the castle. These claims were urged and resisted with so much violence, that the

Earl and Lord Berkeley seldom met in public without a squabble, in which their servants came to blows. In the meanwhile the Countess died, and when the quarrel ceased to be between near relations it grew less bitter. It was agreed in 1426, through the good offices of the Bishop of Worcester, that the earl, who had no son, should keep the manors during his life. This truce lasted thirteen years; but when the earl died in 1439, the feud broke out more fiercely than ever. For as soon as Lord Berkeley heard the news of Lord Warwick's death, he and his servants took forcible possession of the manor house of Wotton, and made havoc of its contents. The earl's daughters, who were outraged by these proceedings, were married to three of the greatest nobles in the realm, and the eldest was the wife of that valiant warrior, Lord Talbot, afterwards Earl of Shrewsbury, who was all-powerful at Court. When, therefore, Lady Talbot complained to Queen Margaret of Anjou, who was then supreme, that her manor house had been wrecked during her husband's absence on the King's service in Normandy, Lord Berkeley was committed to the Tower, and was not released from prison until he had given bonds for £1,000 to appear when summoned and take his trial for the riot and robbery. He took care, however, to stay at Berkeley, where he had no fear of being summoned, and when at last the order was served on him from the Court of Chancery, the messenger was beaten for his pains, and was forced to swallow the "subpoena, both wax and parchment." In the meanwhile, the quarrel was not limited to legal proceedings, for the followers on both sides waged open war, in which the towns of Wotton and Berkeley suffered by turns waste and devastation. There were limits, however, even to Lord Berkeley's defiance of the Royal authority, and when neither he nor his sons could safely show themselves in London, he sent his wife Isabel to appear for him in Westminster Hall. She was a woman of great spirit and descended from the blood-royal, for she was the daughter of that Thomas Mowbray, Duke of Norfolk, whose challenge to Henry of Hereford in the lists at Coventry is familiar to every reader of Shakspeare. Contrary to all expectation her son succeeded in her right forty years after her death to an immense inheritance, but in her life-time she suffered from straitened means, and on her last journey to London her husband had to pawn the furniture of her chapel for twenty-two marks to enable her to get home again. She gained little by her journey, for three months afterwards Lady Shrewsbury's son, Lord l'Isle, forced his way into Berkeley Castle with a band of armed followers, and captured Lord Berkeley and his four sons as they were sleeping in their beds. They were kept prisoners in durance vile for eleven weeks, and to save their lives were forced to execute a series of deeds, by which they disclaimed all right to the manors in dispute. They were then dragged to Bristol, and were compelled to acknowledge before the Mayor three statutes of £10,000, £2,000, and £1,000 respectively, while at Lady Shrewsbury's instance a special commission issued in December, 1451, for the purpose of judicially con-

firming the deeds of disclaimer. The prisoners were at last released; but among the deeds which Lord Berkeley was forced to execute on this occasion was a lease for two years of Berkeley Castle to Lady Shrewsbury and her sisters, reserving only house-room for himself and six servants, so that on recovering his liberty he found himself no longer master of his own house. It is significant that after all these proceedings Lady Berkeley thought it prudent to get a pardon under the Great Seal for herself on May 29, 1452, and another for her husband on July 20 following. In the meanwhile, Lord Shrewsbury and his son obtained a patent of protection from all lawsuits as long as they were with the army in France, and two of Lord Berkeley's sons went with them to the war. But there was no peace for the Berkeleys, for two months after her husband's departure Lady Shrewsbury issued execution on the statute of £10,000, and Lord Berkeley's lands were extended by the Sheriff, although two of his sons were then actually fighting under Lord Shrewsbury's banner. Lady Berkeley appealed in vain to the King's Council, for she was arrested by order of the Countess, and her royal descent did not protect her from a cruel death, for she died piteously on September 27, 1452, in the dungeon at Gloucester, into which she was thrown, without legal warrant, by her merciless adversary. In the next year all legal proceedings were stayed by the death of Lord Shrewsbury and his son, who were both slain at the battle of Chatillon. But the battle was almost equally disastrous to Lord Berkeley, for one of his sons was killed and the other was taken prisoner. This common misfortune reconciled for a time the survivors, for the second Earl of Shrewsbury had no interest in maintaining his step-mother's quarrel, and was well contented that Lord Berkeley should marry his sister, Joan Talbot. This marriage secured to Lord Berkeley in his old age a few years of peace, for it left the Countess without supporters in her own family, since her grandson, Lord l'Isle, was still a child. But her vindictive spirit refused to be appeased, and it was not until seven years after Lord Berkeley's marriage to her step-daughter that she consented to sign a truce for the rest of their lives. He was on his death-bed when this reconciliation was concluded, for the deed is dated October 22, 1466, and he died within thirty-six days. His successor William, the seventh Lord Berkeley, was of a bolder and fiercer temper than his father, and was moreover encouraged to renew the contest by better prospects of success, for Lady Shrewsbury's influence was no longer paramount at Court. He presented a petition to the king recounting the wrongs done to his family in the last reign, and praying for redress; and this suit was still pending when the Countess died in June 1468. But her grandson, Lord l'Isle, who was now nineteen years old, inherited her vindictiveness as well as her estate, and challenged Lord Berkeley to settle their differences by mortal combat. His challenge was accepted, notwithstanding their disparity of years, and they met at Nibley Green on March 20, 1469-70, with all the armed followers they could muster, when a pitched battle took place, and Lord l'Isle was slain in the *mêlée*. The memory of this fatal

conflict was still fresh at Nibley in Smyth's time; but, owing to the political disturbance of the period, the riot passed unpunished, for it happened on the eve of a fresh outbreak of the War of the Roses. The Duke of Clarence and Warwick the King Maker were proclaimed traitors and rebels on the day after the battle of Nibley Green, and King Edward had too much occasion for Lord Berkeley's services to call him to account for the death of his kinsman. In the meanwhile Lord Berkeley's victory was complete, for he proceeded to take possession of the manor house of Wotton-under-Edge and of the other five manors which had been so long in dispute. He was too powerful to be dislodged, and, after years of litigation, Lord l'Isle's heirs were obliged to content themselves with the annuity which he gave them in lieu. This acquisition, however, was insignificant in comparison with the inheritance which came to him eventually through his mother. She was the grand-aunt of the last Duke of Norfolk of the Mowbray family, whose infant daughter was married in childhood to King Edward's younger son, the Duke of York. She was the greatest heiress in the kingdom; and in order that her estates might be secured to the royal family Lord Berkeley was induced to convey to the king and his heirs in tail male the moiety—to which he was entitled in reversion, as the heir of his mother—in case the duchess died without issue. He received in compensation a full discharge from his debts to the heirs of the Countess of Shrewsbury, amounting to £34,000; and when, in 1481, his conveyance was confirmed by Act of Parliament, he was created a viscount. It turned out a good bargain; for ten weeks after the Act was passed King Edward died, and soon afterwards the princes were murdered in the Tower, when Lord Berkeley's rights of inheritance revived, as if the conveyance to the king had never been made. The Mowbray estates, which were now divided between the Viscount and his cousin, Lord Howard, were of enormous extent, comprising manors and castles in fifteen English counties, as well as in Wales and in Ireland. Richard III. lost no time in conciliating such powerful supporters by dividing between them the extinct titles of the Mowbrays, and on the sixth day after his coronation the earldom of Nottingham was given to Viscount Berkeley, while Lord Howard was created on the same day Duke of Norfolk and Earl Marshal. The earl was jealous that his cousin, who was the son of a younger sister, should have the dukedom; and, as he cared more for rank than wealth, he settled on the king and his heirs male thirty-five of his manors in the hope of being promoted to a higher dignity. All such expectations perished with the king on Bosworth Field; but, as the Duke of Norfolk was slain with his master, the coveted office of Earl Marshal fell vacant, and, as King Richard left no son, the earl recovered his thirty-five manors. The preference shown to his cousin by King Richard recommended the earl to the favour of Henry VII., and he was created Earl Marshal during pleasure four days before the Coronation. Four months afterwards he obtained a grant of his office in fee tail; but this patent was dearly purchased, for it cost him two castles and twenty-eight manors

in Shropshire and North Wales, which he gave by deed of the same date to Sir William Stanley, the Lord Chamberlain. The Earl Marshal, however, was still greedy for advancement in rank, and, as he had no children, and was absolutely devoid of natural affection for persons of his own name and blood, he made a bargain with King Henry in 1487 to barter the reversion of his patrimony for a marquise. In consideration of being created Marquis of Berkeley, he settled the castle and honour of Berkeley, together with the baronies of Bedford and Gower, and divers manors and castles in England, Wales, and Ireland to his own use in tail general, with remainder to King Henry VII. and his heirs in tail male, remainder to his own right heirs. Nor was he contented with this settlement on the King, for his brothers and their children were further disinherited by reversary grants, which he lavished on courtiers. Subject to his own life-estate, he gave nineteen manors to the king's stepfather, the Earl of Derby, and three manors to his own step-son, Sir Richard Willoughby; and, if some of these manors eventually reverted to the Berkeleys, it was through some accident, for which they had not to thank the marquis. His prodigality was such that notwithstanding the enormous estates which he had inherited, he so completely exhausted his resources that when he died in 1492, there were not sufficient assets to pay arrear of wages to his household servants.

On the death of the marquis, Berkeley Castle and the bulk of his inheritance passed under the settlement to King Henry VII., and were lost to the family until the death of Edward VI. According to the notions of those times, the castle carried with it the barony, and, therefore, Maurice Berkeley, the brother and heir of the marquis, was never summoned to Parliament, and was only styled Lord Berkeley by courtesy. He was fifty-six years old when his brother died, and set himself patiently to work to examine the deeds by which his brother had alienated his estates. It turned out that many of them would not bear legal scrutiny, and within the space of seven years he succeeded in recovering upwards of fifty manors, besides other lands and possessions. He was his own lawyer, and was successful, in spite of the proverb, through his perseverance and great legal acumen. Smyth's language almost rises to pathos as he describes the old lord's appearance and exertions:—

"with a milk-white head in his irksome old age of seventy years, in winter terms and frosty seasons, with a buckram baggy stuffed with law cases, in early mornings and late evenings walking with his eldest son between the four Inns of Court and Westminster Hall, following his law-suits in his own old person, not for himself, but for his posterity, to regain part of those possessions which a vast brother had profusely consumed."

He died in 1506, and his eldest son Maurice, who was Lieutenant of Calais, was created a baron in 1522 for his military services. This was a new creation, for he ranked as the junior baron, and he was only induced to accept it as an earnest of the king's favour. He died in the next year without having taken his seat, and without issue, when this new barony became extinct; but six weeks



afterwards his brother and heir, Thomas, received a writ of summons, and strangely enough the precedence of the original barony was allowed to him. This summons seems to have been unknown to Smyth; but it is certain that both this Thomas and his son of the same name, who were neither of them owners of Berkeley Castle, sat in parliament with the precedence of their ancestors, whilst the next baron, Henry, who recovered Berkeley Castle as heir in remainder after the male issue of Henry VII. became extinct, so far from gaining precedence by his accession, sat in a lower place than his father, who never possessed the castle. These facts are so material to Smyth's contention that the possessor of Berkeley Castle was a baron by tenure that he could scarcely have ignored them if they had been known to him. But they were urged with great effect in opposition to the claim, when it was revived in the present reign and rejected by the House of Lords.

The romance of Smyth's narrative ends with the recovery of the castle and the final settlement of the great family feud. But this volume throws a flood of light on the social and domestic history as well as the manners and customs of the sixteenth century. For instance, it enables us to realise the immense pecuniary loss which was sustained by the old nobility through the change of religion. The Berkeleys lost the right of presentation to sixteen different religious houses, founded by their ancestors, of which they were hereditary patrons. Besides this, the suppressed houses held under them more than eighty knight's fees in different counties, for which they were bound to render suit and service. The Lord of Berkeley was entitled to a grant in aid from all these communities who held land under him, whenever he took the field in time of war, and also when his eldest daughter married, and his eldest son was made a knight. He had also the right of quartering on them his poor relations and old servants, and they were bound to give instruction to his children, for the abbies and nunneries were the great boarding schools of those times. These privileges were known as *corrodies*, and Smyth estimates the money value of their loss at more than £10,000. We get some notion of what this sum would purchase in those days, when we read that the Lord Berkeley, who was contemporary with the suppression of monasteries, resided in 1534 in the house of the Countess of Wiltshire at Stone, near Dartford, and that he paid her for the "board of himself, his wife, two gentlewomen and six men, at the rate of £1 5s. 4d. the week for them all." A gross misprint in this passage suggests the remark that throughout this volume we have less assistance than we might have expected from the editor, for most readers would wish to be informed who this Countess of Wiltshire was at a time when the Earl of Wiltshire was Queen Anne Boleyn's father. The fact is that Smyth made a mistake in calling this Lady Wiltshire a countess, for, as Sir John Maclean might have learnt by reference to the *History of Kent*, the Lady Wiltshire who resided at Stone Place in 1534, and was buried in Stone Church, was the widow of Sir John Wiltshire, Knight, Comptroller of Calais, who died in 1526. EDMOND CHESTER WATERS.

*Poems.* By Miss M. Betham-Edwards. (Kegan Paul, Trench, & Co.)

THE art of the lyric is probably much less birdlike and unpremeditated than is popularly believed, though the lyric is, in its highest manifestation, the purest and most artless form of poetry. The notion that Shakspeare "warbled his native wood-notes wild" must be accepted with reserve. With the most uncontrollable lyrical emotion there is associated some artistic design; though the poet may not be conscious of deliberate intention, the most spontaneous lyric is subjected to the artistic instinct that determines its form and limits. It undergoes slight but important changes before the poet gives it to the world. It is to be feared that this truth is not an article of faith with all writers of poetry. It is certainly not popular with readers of poetry, who love not to picture the poet a diligent student of felicities of expression and verbal proprieties, or assiduous in the detection of blemishes. Poets, however, seldom warble, or enact the nightingale's part, and great poets have been significantly careful to attain the excellent grace of finish. Miss Betham-Edwards speaks in one of her poems of

"the proud bliss, akin to mothers' joys,  
That poets feel, when from their weary brain  
Springs forth some heaven-born child, the pride of  
time."

The advent into a dull world of a perfect poem, equipped with splendour, and power, and beauty, like Pallas Athene, issuing from the poet's weary brain, is so rare as to deserve to be accounted miraculous. The passage is intended, perhaps, in a hyperbolic sense, and not as indicative of the writer's conviction of the truth of the phenomenon. Miss Betham-Edwards possesses so true a gift of song that she is probably well aware that even the perfect lyric is produced with more or less pain and care, and that a happy and careless exuberance is seldom absolutely spontaneous. The merits of the following sonnet are of the kind that appeal to every one, and its concluding verses are truly felicitous; yet it contains one unfortunate tasteless phrase—a blemish which is fully as obvious as its beauties, and which scarcely needs explicit reference:

"A RECOLLECTION.

"We loved two poets in that happy time:  
We read together—sitting, hand in hand,  
Where the rocks cast a shadow on the sand,  
And sunny waves made echo to the rhyme—  
Theocritus of Sicily, who sung  
Of many a dusky dryad-haunted grove,  
Of shepherds' sorrows and of maidens' love,  
In measures sweetest of the sweet Greek tongue;  
And Milton, whose blind spirit could conceive  
The Paradise no other mortals know,  
The grand primeval passion and the woe  
Of the first lover Adam and sweet Eve;  
And as we read we marvelled Love could be  
So old, and yet so new to her and me!"

The allusion to Milton's blindness is an extraordinary infelicity, and to speak of the "blind spirit" of him whose all-beholding spiritual vision was comparable only to that of Dante is something worse than an error. It is one of those ill conceits that are an offence against the very essence of poetry, and is the more lamentable because it mars a poem of genuine grace and simplicity.

Nor is the above a solitary instance in these

poems of excrescences that are easy to emend, yet injurious to harmony and good taste. If this were not so, if they were common and not occasional blemishes, if they did not occur in lyrics otherwise true in expression and tender in feeling, they would not be matter for note or regret. At this point criticism of Miss Betham-Edwards's poems is stayed, or takes a more agreeable and natural form. The influence of external nature, of woods and fields and flowers, is illustrated with much freshness and rapture in several poems; in "The Sorrel Blossoms," for instance, two poetic moods of vision are finely contrasted, and with delicate insight. In the opening stanzas the picture is brilliant and vividly defined, and the poet's exaltation and delight are expressed with natural sweetness and grace:

"In hope I climbed the grassy stair,  
Green hill in sunlight glancing;  
A thousand grasses blossomed fair,  
The breezes set them dancing;  
Each seemed a happy soul to be,  
Rejoicing with the summer:  
I smiled to think they danced for me,  
And every glad new-comer.

"But, ah! a rapture greater still,  
Behold, my heart awaited,—  
It was the self-same grassy hill,  
But wondrously translated!  
It seemed that gems had dropped in showers,  
The hill with glory lining:  
'Twas but a crowd of sorrel flowers  
Through which the sun was shining.

"Each little flower with ruby wings  
Moved to a rhythmic measure;  
Spell-bound I watched the lovely things  
As one who finds great treasure;  
I danced, I sang, I could not choose  
But of their brightness borrow;  
I felt as if I ne'er could lose  
That joy in any sorrow."

Once again the poet visits the scene and finds the visionary charm fled past recall, with the cloud of despair over it, though, doubtless, recollection brought the special solace which Wordsworth felt in recalling his "dancing daffodils."

Some of Miss Betham-Edwards's lyrics suggest Wordsworth's influence less pleasantly, though even the most careless and inartistic of great poets would scarcely have defended the roughness and rhymes of "A Winter's Song." Much may be conceded to a playful mood, though little can be urged in extenuation of couplets like these:

"Snow flakes, soft veiling  
Window and paling,  
Come now to screen me  
From eyes watching keenly;  
Shut out the neighbours  
Eyeing my labours;  
Let none have an inkling  
Of what I am thinking."

These inequalities are a little strange and disconcerting in a volume that contains much that is unaffectedly sweet and natural.

J. A. BLAIRIE.

TWO BOOKS ON THE JORDAN VALLEY.

*Mount Seir, Sinai, and Western Palestine.*  
By Edward Hull. [Published for the  
Palestine Exploration Fund.] (Bentley.)

*The Accursed Land; or, First Steps on the  
Water-way of Edom.* By Lieut.-Col.  
H. E. Colville. (Sampson Low.)

THESE two books treat, in the main, of the

same subject, but from entirely different points of view. The exploring parties left Moses' Wells within a week of one another, and travelled up the Wady 'Arabah in sight of each other, but held no communication whatever. This seems strange, but the fault lay wholly with Col. Colville, who, in wishing to free himself from any attempt at interference on the part of either Egyptian or Turkish officialdom, and to keep as much secrecy as possible under the circumstances, gave his scientific fellow-travellers—"the geologists," he called them—the cold shoulder completely. "The geologists" had offered their hospitality to "the engineers" in vain, and thus the parties worked independently. This is certainly to be regretted, for with a combined and stronger party time and work might have been saved, and perhaps a more extended exploration effected, as no suspicion of rivalry could ever have been conceived of by anyone who knew the work of the Palestine Exploration Fund.

It is nearly fifty years since that celebrated geologist Leopold von Buch expressed a hope that some day the Geological Society of London might send out one of its members to the Dead Sea "to illuminate with the torch of geology the facts which interest the world." And he added, "But it would be necessary to examine the geological constitution . . . of all the valley of the Jordan from Tiberias quite to 'Akabah." To-day a complete realisation of this wish can be recorded; not, however, as representing the labour of any geological society, but as having been almost entirely carried out under the auspices of our energetic Palestine Exploration Fund. For careful and enduring work of a rigidly scientific character there is, therefore, ample guarantee, so that the final results of this exploration of 1883-84 will be looked for with expectant pleasure.

In the meantime Prof. Hull has presented us with a clear and interesting popular narrative of the expedition under his leadership, in which he skilfully steers the desired *via media* between any tedium of scientific detail, so repellent to the uninitiated, and a mere journal of gossip and trivialities flavoured now and then with forced humour. Following in the steps of such a master of picturesque prose as Dean Stanley, and of such learned travellers and topographers as Robinson, Palmer, Drake, and Tristram, the Professor must have felt himself well-nigh compelled to write plainly as regards historical sites and questions. But we have a full recompense in the numerous physical problems which are here either explained or glanced at.

If there still be any well-meaning people who adhere to the theory which was depicted on maps of last century, and which lingered on into our own day in numerous text-books, viz., that the Cities of the Plain dotted the area now occupied by the Dead Sea, they will surely, on reading this book, be persuaded to relinquish a position which the facts of geology prove to be false, and which historical criticism as strongly refutes. Prof. Hull found unmistakable evidence that the waters of the Dead Sea had, in geological times, reached a height over 1,300 feet above that of their present level. At the same time, he agrees with Lartet in thinking that there has been no connexion between the Dead Sea and

the Gulf of 'Akabah since the Miocene period.

One or two points of new interest may be mentioned. Thus, the well-known salt mountain of Khashm or Jebel Usdum was examined thoroughly for the first time, and proved to be a portion of the ancient bed of the Dead Sea, while evidence was found that the waters of the latter are still receding. For an answer to the important question, "Since this sea has no outlet, what has become of the materials which have disappeared?" the learned Professor refers us to a forthcoming volume on the geological results of the expedition. Another valuable "find" was made in the maritime plain extending through Philistia to the base of Mount Carmel,

"for here we came into contact with a new geological formation, hitherto, as I believe, unrecognised. . . . This formation consists of rather hard yellow calcareous sandstone, traversed by joint planes similar to those of the limestone. . . . There can be little doubt that the sandstone is newer than the limestone of the central plateau, which dips towards the west and passes below the sandstone in the direction of the Mediterranean sea-board."

To this the author has applied the name of "Calcareous Sandstone of Philistia."

Prof. Hull's book contains an outline geological map of Lower Egypt, Arabia Petraea, and Palestine, constructed on the scale of thirty miles to the inch, which helps greatly towards a comprehension of many points in the narrative; while an Appendix comprises Major Kitchener's report on the survey operations of the party, and Mr. G. Armstrong's diagrammatic section of the Wady 'Arabah.

In turning to Col. Colville's book, we notice at once a difference in calibre. The gallant author undertook his journey at some hazard, and managed to make a rapid reconnaissance survey of the Wady 'Arabah and especially the watershed, in order to ascertain for the "Palestine Channel Syndicate" the feasibility of a talked-of "Palestine Channel" or "Gulf of Galilee," as the author calls it. We are not enlightened as to the future of this scheme, which seriously means, as Capt. Burton has said, that half the "Holy Land" would be overwhelmed in a nineteenth-century deluge. It is to be hoped that by this time it may have been relegated to the limbo of the mighty improbabilities, never thence again to see daylight except to be consigned to the category of their neighbours, the sheer impossibilities.

The chief interest of the narrative lies in a certain dash of style, coupled with an ironical and imperturbable good-humour, which carry the author and his reader over not a few obstacles, while the never-failing antagonism between a strong Western will and the evasive Arab reason, if not exactly new, is a source of amusement, welling up as constantly as a geyser. Col. Colville, as in his previous volume, chooses his own method of spelling Arabic words and names, so that familiar places sometimes meet the eye as if they were utter strangers.

The title of the volume is curious, and we are left to conjecture whether the "curse" is pronounced by the author for a failure of the project which he went out to pioneer, or whether it refers to the striking

fulfilment of the denunciations uttered by Jeremiah. We may remark, too, that the title all through the book does not agree with that placed on the title-page and cover. Another curiosity is the use made of the geological term *talus*. The author continually writes the plural as *talus*; but it would have been better to follow Sir C. Lyell, who, we believe, invariably anglicised the word in its plural form, and wrote *taluses*. We also find *cataclasm* (!), and the name of the Comte de Bertou appears as de Birtou. With regard to the locality named Nuwaybi, Col. Colville does not seem to remember that the discrepancy between the chart and the place itself was pointed out by Capt. Burton some years ago.

These are signs of hastiness, which we may excuse when the gallant writer's services in the Soudan are borne in mind. But there is also a flippancy in places, as, for example, about the peaks in Sinai sacred to centuries of pilgrims, while a remark about the *convent* under Jebel Mûsa being only a *monastery*, seems utterly devoid of point; and for bathos of a nineteenth-century type the following passage may be quoted. The author has just described the real beauty of the situation and surroundings of 'Akabah, and he continues:

"'Akabah only wants a bloody war and a sickly season, followed by the arrival of one's yacht, with a French cook, a few cases of champagne, an ice-making machine, and the only woman one ever loved, on board, to make it a perfect winter retreat for any young man who does not mind roughing it, as long as he can enjoy the beauties of nature."

The book may serve a purpose if it can show to any future promoter of the Palestine Channel scheme "How not to do it."

GEORGE F. HOOPER.

*How to Play Whist.* By Richard A. Proctor "Knowledge Library." (Longmans.)

MR. PROCTOR, being a whist player as well as a man of science, has amused himself by instructing the readers of *Knowledge* in the modern art of whist, and has now collected his papers in the above little book. He follows the approved system of James Clay and Cavendish, but is not, like Dr. Pole, a servile follower, and is not open to the charge which may possibly be brought against Cavendish, and certainly against Dr. Pole, that he considers the first object in scientific whist is not to win the game, but to act in accordance with the principles, and afford information to one's partner and opponents. Since the success of Clay's and Cavendish's works, many treatises on whist have appeared; and Col. Drayson was the first to apply common sense to "the principles," while Pembridge, the most amusing and one of the most instructive writers on the game, pointed out the absurdities of misplaced whist ingenuity, and the necessity of playing defensive leads rather than to attempt to bring in an impossible long suit with a weak hand. Many enthusiasts of "the principles" continue religiously to show their partner that they have two long cards which can by no possibility be brought in, while others of a higher ambition rack their brains at the whist table by seeing how often the grand coup can be brought off, and recklessly throw



away winning cards under the delusion that the occasion has offered itself for the performance of the brilliant feat.

Mr. Proctor is a sensible follower of Cavendish, and while he stands up for the proper practice of leading from numerical strength, does not ignore, though I think he does not lay sufficient stress on, the propriety of adopting defensive leads. In his very sensible and practical chapter on "How to play Trumps," he, however, distinctly insists on the necessity of not playing a forward game with a weak hand, and not attempting to establish a suit at all hazards—a warning not to be found in Cavendish, and, of course, utterly ignored by Dr. Pole.

Probably the only novelty in Mr. Proctor's book is his method of treating the leads. In every other treatise, after the enunciation of general principles, the practice has been to enumerate every possible combination of cards that can be held, and to point out the right card to lead in each case. Mr. Proctor adopts a new plan, which he considers far easier for the learner. He enumerates every combination of the cards in which it is right to lead the ace, the same with the king, queen, knave, ten, nine, and a small card; and, as he justly points out, when learnt in this way, the young player is more able to appreciate at once the meaning of each card that may be led, and adapt his play accordingly. His lessons on the play of the second, third, and fourth hands are founded on his method of teaching the leads, and have thus a natural sequence that should enable a clear-headed learner at once to grasp the principles by which the play of each hand ought to be guided.

As a mere method of learning the proper leads, I doubt whether Mr. Proctor's system is the most easy for the learner. In each case the same number of instances have to be learnt by heart; but I think he is right in his belief that his system should at once impress on the learner the meaning of each lead, and that it is consequently an improvement on the methods hitherto employed. In either case the proper leads must appear to the learner merely empirical, whereas in fact they are founded on principles evolved from the long experience of generations of whist players, which only personal experience can enable the learner to grasp.

It is singular that in his book Mr. Proctor makes no allusion to the newest system of so-called American leads, which within the last year has greatly exercised whist circles. This system consists, when leading from a long suit, of ignoring your small cards, and leading in the same way that would be done had you only the four higher cards of your suit in hand. The result is that by the close of the second round of the suit the whole table is informed that all the small cards must be in your hand, and the question in dispute is whether this amount of general knowledge is to the advantage of the leader, or the reverse. If he, or his partner, holds the strength in trumps, the system may give a great result; but on the other hand it can do no good, and may be productive of harm. To the school of players who support the dogma, "Give every information to your partner by your play," this plan of leading must be acceptable; but in plain suits, without the possession of trump strength by the

leader, it will probably have no more effect on the game than the analogous lead of the penultimate in like circumstances.

Mr. Proctor's book is completed by the publication of forty games, carefully annotated throughout. Of these, five are taken from Clay, Cavendish, and Pole, ten from the Westminster Papers, and the rest, with one or two exceptions, are original actual hands, of which eight, supplied by that excellent practical player, Mr. F. Lewis, with his own notes, are amongst the most interesting and valuable. There is no way in which a young player should improve more rapidly than by a careful study of such well-played games, and as far as my examination has extended Mr. Proctor's notes on the play are sound, and such as would give the learner every necessary explanation and instruction. Two of the games taken from Cavendish are examples of the grand coup, and beautiful specimens of whist intelligence and ingenuity. In each case, however, the possibility for the exercise of such ingenuity was afforded by bad play, which in the following instance was pointed out clearly in the Westminster Papers, and is repeated by Mr. Proctor.

The hand is, however, worthy of consideration on another point. The leader's cards consist of trumps, 9 and 7, hearts, the 8 having been turned up; spades, 9, 7, 5, 4; diamonds, 10, 7, 6, 4, 2; clubs, queen, 6. He properly leads the 4 of diamonds, to which his partner plays ace, and the last player drops the king. The leader's partner having four trumps and two honours, at this point properly leads his smallest trump, the 6, to which the second player plays 2, the original leader plays his 7 (8 having been turned up at his right), and wins the trick. If ever there was a position for a defensive lead it arises here. His long diamonds are useless, his spades are weak, and all the trump strength lies between his partner and the last player. He is bound, therefore, to lead the queen of clubs to strengthen his partner, who happens to hold the other honours in that suit, in which case, the score being four all, the odd trick is made at once. Instead of this, in the hand as played he returns his 9 of trumps, and the result gives the odd trick to the opponents by fine play, for which no opportunity need have been offered.

JAMES INNES MINCHIN.

#### "THE CAMBRIDGE BIBLE FOR SCHOOLS AND COLLEGES."

*Hosea.* With Notes and Introduction. By the Rev. T. K. Cheyne. (Cambridge: University Press.)

THE editor of the "Cambridge Bible for Schools and Colleges" is to be congratulated on this addition to his series. The difficult, but attractive, prophecy of Hosea could not have been entrusted to better hands. Mr. Cheyne is, of course, thoroughly at home with his subject; the prophet whose words thrill with the varying pulsations of a deep and genuine emotion finds in him a sympathetic exponent, and he writes throughout in his most genial and finished style. The Introduction contains a sketch of the times in which Hosea lived, a short but admirable exposition of the new truths acquired by the prophet, and the leading ideas which

dominate his prophecy, and an estimate of its position in the literature of the Old Testament. In his discussion of the much controverted narrative in chap. i., Mr. Cheyne adopts that form of the literal interpretation which is certainly demanded by the application made of the narrative by the prophet himself, and is also in other respects most free from difficulty. The experiences of Hosea's own domestic life gradually shaped themselves in the prophet's mind into the expressive symbol of Israel's unfaithfulness to its Lord and God; and he develops upon this basis, in opposition to the crude and unworthy conceptions of Canaanitish religion, the great doctrine of the moral union of Jehovah with his people. The importance attached by Hosea to the beautiful Hebrew virtue *khesed* (brotherly love or kindness) as the primary condition of living membership in the theocratic community, is illustrated in chap. iv. and in the note on vi. 6. The treatment in chap. v. of the literary questions arising out of the Book of Hosea is eminently scholarly and judicial. Most of the lists drawn up for the purpose of showing the use of particular parts of the Pentateuch by Hosea or other prophets are conclusive only as evidence that their compilers have not set before themselves the problem to be solved, or realised the conditions of logical proof. The few pages which Mr. Cheyne devotes to the subject may be commended as a model of the style in which such an enquiry should be conducted. His exegesis of viii. 12 is as delicate as it is precise, and will, we presume, find general acceptance.

Mr. Cheyne's superiority as a commentator comes out very distinctly in the notes. Nothing escapes him which is of value in helping to carry home to the reader his author's meaning. The sudden transitions both of expression and feeling, the picturesque figures, the subtle differences between synonyms, are all noticed and explained. The diverging interpretations to which Hosea's abrupt and concise style not unfrequently offers scope are briefly, but clearly and sufficiently, noted. The renderings of the Authorised Version are corrected where necessary, emendations of the Hebrew text being sparingly and cautiously suggested. Illustrations from Semitic archaeology, or other similar sources, which in Hosea (*e.g.*, chap. ii.) are sometimes peculiarly valuable, are given with needful fulness. We observe in passing that due notice is taken, on vii. 9, of the discovery of Mr. Pinches during the past year, which appears to set at rest the long-suspected identity of Pul with Tiglath-pileser. It is wonderful how much Mr. Cheyne has contrived to say, and to say well, in the short compass of 130 pages. To appreciate Hosea, to sympathise with him, to understand his work, and to realise the relation in which he stood to the moral and intellectual civilisation of his age, no better help can be either needed or recommended than that which this volume affords.

S. R. DRIVER.

#### NEW NOVELS.

*Gerald.* By Eleanor C. Price. In 3 vols. (Chatto & Windus.)

*For his Friend.* By E. M. Abdy-Williams. In 3 vols. (Sonnenschein.)

*Johnny Ludlow.* Third Series. By Mrs. Henry Wood. In 3 vols. (Bentley.)

*A Rustic Maid.* By A. Price. In 3 vols. (Sampson Low.)

*So Runs my Dream.* By Nellie Fortescue-Harrison. In 2 vols. (Remington.)

*Mark Rutherford's Deliverance*; being the Second Part of his Autobiography. (Trübner.)

Gerald ought more fittingly to have been entitled "Theodosia," for the heroine of the story is of much more account than the hero; and, in fact, the whole narrative is a mere frame to form the setting for her portrait—that of a beautiful, wayward, dreamy girl, with high ideals, and little practical faculty. One part of the situation strongly resembles the plot of *Beauty and the Beast*, for Theodosia Meynell resides under the roof of her old witch of a grandmother, Lady Redcliff, whose sharp tongue and crooked temper come into frequent collision with the younger lady, much as with Iris Compton and Lady Fermor. The later study is in no sense a copy of the first; and, in particular, Lady Redcliff's antecedents are more respectable than Lady Fermor's, besides which there is real attachment between her and her grandchild, despite all their squabbling; but the likeness is, nevertheless, very marked. The bridegroom of Theodosia's girl-friend brings Gerald Fane, ex-cavalry officer and present colliery manager, down to the wedding as his best man, whereupon Gerald falls in love with Theodosia's beauty at first sight, and she reciprocates the feeling, for no reason whatever then or afterwards discernible, save that which her grandmother assigns, that he has fine eyes. They meet again when she goes on a visit to her new-married friend, and before long come to a mutual understanding, in despite of their friends on both sides. Circumstances induce Gerald to give up his work in England, and go out to the diamond-fields in South Africa, leaving his young sister in charge of their elder half-brother, who desires for reasons of his own to bring about a marriage between her and his partner, a coarse person whom she dislikes actively. For this purpose he takes her abroad; but his plans are frustrated by Theodosia and her grandmother. Meanwhile, the suppression of a letter by Lady Redcliff's interference leads to Theodosia going out to the Cape after Gerald, and getting married to him there; after which they set off for the diamond-fields, and some of the best writing in the story is descriptive of their experiences at Kimberley. They are persistently unlucky, and return home after Theodosia's little fortune has been all spent, and her health permanently broken, for Gerald to resume the post at the colliery which he had held before. Gerald himself, beyond affectionateness, good temper, honesty, and willingness to work (all admirable qualities, no doubt), has nothing noticeable about him, and is entirely below his wife's level; yet she not only takes him on trust from the first, but remains contented to the end, which is scarcely in keeping with that love of ideals ascribed to her. The writing is careful and graceful throughout.

For *His Friend* resembles the previous story in concentrating the interest on the

heroine, Katharine Balfour, who is, however, of a very different pattern from Theodosia Meynell, being as high-spirited, impetuous, and practical as the other is dreamy and sensitive. She drifts into an engagement with a handsome, gallant, and fairly clever young man to whom she believes herself sincerely attached, and discovers, after pledging herself in the most definite fashion, that she has no more than strong sisterly liking for him, while the warmer feeling has been evoked by a friend of his, one Alexander Scott of Inverurie, a wealthy Scottish laird, and brilliant Cambridge man, who has himself fallen in love with Katharine at first sight. Charlie Hamilton, the accepted suitor, on returning from South Africa, whither he had gone "to make the crown a pound," so as to remove the money obstacles to his marriage, takes note of Katharine's changed demeanour, and accidentally learns that Scott is on the verge of insanity and death from hopeless longing for her. Accordingly, Hamilton puts his own feelings in the background, takes the responsibility of breaking off the engagement, and leaves the ground open for his competitor. There is a hint, at the very close, of possible compensation for him, in the person of a charming and wealthy cousin, who has been kept conveniently free of all entanglements. Some phrases here and there read as though the author had meant to solve the problem by means of fickleness on Hamilton's part, and had abandoned the notion as not fitting in with his character. The story is brightly written, and shows marks of culture.

The third series of *Johnny Ludlow* keeps fairly up to the level of the two former, and Mrs. Wood's inventive faculty stands creditably the strain of striking out what are in fact so many novels in germ, the situation being in most cases sufficient to supply the framework for an ordinary three-volume novel. Of course, they are for the most part commonplace enough, and *bourgeois* in conception and handling to a degree which would be the despair of a French critic, but Mrs. Wood knows her public's taste as accurately as do those congeners of hers in the field of pictorial art who produce *genre* subjects—"By the Cottage Door," "Baby's first Shoes," "Waiting for Grandfather," and the like—by the hundred every season. She does not aim high, and can scarcely claim to be more of a grammarian than Mrs. Squeers did; but she knows clearly what she wants to do, and does it far better than many of her more ambitious contemporaries, whether in prose or verse. But she would do well, if more of *Johnny Ludlow* is forthcoming, to amend one recurrent fault, whereby the present critic divined its authorship at once, when still anonymous: the incessant details of what ladies wore, and what they had for luncheon and dinner—about the last things that a healthy, intelligent, country lad of good family would think of chronicling.

*A Rustic Maid* is a very pretty story with a well-managed mystery in it, brought to light at last by easy and natural means, so that after a good deal of trouble all round, everything is made to end happily. Audrey Brooke's whole-souled devotion to the country, which earns for her the title she bears in the story itself as well as on the title-page, is

gracefully depicted, and her frank simplicity is throughout exceedingly taking. She has, however, one grievous fault—she always says "Different to." It is to be hoped that Miss Price will make her next heroine speak better English. Here is a rhyme for all whom it may concern, in respect of the true and false use of that combination of words:

"I do not resemble my brother Tom,  
I have changed towards my brother Hugh;  
And so the former I'm different from,  
The latter I'm different to."

The author of *So Runs My Dream* endeavours to disarm critics at the outset by means of a brief preface, wherein all departures from matter of fact are declared to be merely the result of the nature of the story itself as belonging to dreamland, and thus not obnoxious to the laws of middle earth. If this means that she actually dreamt the story when she was asleep, and remembered it sufficiently to put it down in writing after she woke, the plea is adequate, and the story itself would have a certain psychological value. Or if she means that somebody else is supposed to have dreamt it, and that she is merely the narrator at secondhand, that too will do to urge in mitigation. But all she does appear to mean is that it is convenient to be free from any limitations in fiction, which is not the road to high art. After all, the most extravagant incidents in the story are of a very mild kind. There is an eccentric baronet who wears a live cobra as an occasional girdle and necktie, and there is a lovely violinist—on similar terms with the same cobra, and on yet more affectionate ones with the baronet's heir—who is peculiar in her attire, and such a mistress of her instrument that she would not have had an instant's difficulty in improvising a study which would have fulfilled the celebrated stage direction, "Music expressive of a gentleman travelling into a foreign country and changing his religion." Indeed, that is nothing to the feat she actually achieves by telling the baronet the whole story of his past life in musical form. The main situation of the story is that she travels about with her guardian, a mesmerist, physician, and revolutionary socialist of the rosewater variety, who pledges her to celibacy and the service of humanity with a capital H. She is quite satisfied, till she falls in with Rupert Conyngham, the heir above-mentioned, on whose behalf she outwits a very clumsy Jesuit, confessor and director of Sir Jasper Conyngham, who intends to secure all the baronet's large disposable wealth for the Church, to the exclusion of his Protestant heir. Her guardian forbids the banns, and refuses to assign a reason; but afterwards admits in writing that Irene is his own daughter by a secret marriage, in disobedience to the laws of the socialist fraternity to which he belongs, and that her mother, sprung from an insane family, had herself died mad, so that the disease would almost certainly reappear in Irene's children. This breaks off the engagement, and so the story ends. Its chief claims to the name of "dream" are two—first, the language, which is not that commonly heard, especially in the free interchange of "thou" and "you," "thine" and "your," in the very same sentence, however short; and next, a slightly soporific effect produced upon the reader.



*Mark Rutherford's Deliverance* is scarcely up to the mark of the former part. On the one hand, it is not a chronological sequel of the story, for much of it is occupied with scenes which ought to have been inserted early in the previous volume, as belonging to the hero's youth; and, on the other hand, the title is not justified. Those who have read the original *Mark Rutherford* will remember that it is the story of a young man born of Independent Calvinist parents, who embraces the ministry of that sect for a time, gradually loses faith in its doctrinal system, drifts into Unitarianism, finds that equally unsatisfying as his mind becomes more and more agnostic, and settles down as assistant to a freethinking bookseller and publisher. Now, the word "deliverance" in the title of the second part should point to some solution of the doubt and perplexity which are represented as causing him real suffering, whatever that solution might be, from Catholicism down to Cosmic Emotion. But nothing of the kind is supplied, and there is even one part of the story which does not seem to fit in with the earlier part, in that he takes up again with the woman to whom he was engaged as a lad, and had broken off with on the ground of having outgrown his first affection, and discovered how little they had in common. Now he finds out that he had loved her all along, and marries her, left a widow by an old acquaintance of his own; but the story rather makes for increased incompatibility having been developed in the meantime. There are clever passages scattered all through the volume, and a chapter on an attempt made at a secular mission to reform Drury Lane is vigorous and realistic; but there is loss of power, on the whole, as compared with the first portion. Another interpretation may be put on the word "deliverance," for we read of Mark Rutherford's death just at the close; but as it is not made in any way part of the narrative, nor led up to, but simply recorded by the supposed chronicler, Reuben Shapcott, as having happened shortly after the autobiography ceases, it does not fairly lend itself to that explanation. A few notes on the Book of Job, not specially noteworthy, and an essay on Principles, seemingly modelled on George Eliot, in her phase of *Theophrastus Such* (an influence visible elsewhere too), take up some forty-five pages at the end, but might have been omitted without serious literary or ethical loss. RICHARD F. LITTLEDALE.

#### CURRENT LITERATURE.

*Life of Lord Lawrence.* By R. Bosworth Smith. With Portraits and Maps. Sixth edition, revised. In two vols. (Smith, Elder, & Co.) Mr. Bosworth Smith is to be congratulated on having gained a success to which we know no parallel in Anglo-Indian literature. His *Life of Lord Lawrence* has already become a classic, by the side of such biographies as Mr. G. O. Trevelyan's *Life of Macaulay*. The present edition, which is the sixth within about twice as many months, does not altogether satisfy our ideal of what a popular edition should be. By the adoption of smaller type and thinner paper, the original volumes have been considerably reduced in bulk, so that they can now be obtained for one guinea, without the loss of the portraits and maps. But if a book is intended

to be really "popular," it must be in a single volume, and its price ought not to exceed (say) 7s. 6d. We are glad to find that a copious Index has been added, besides an Appendix on Hodson of Hodson's Horse, about which it is our duty to say a few words. Whether it was necessary for Lord Lawrence's biographer to make a merciless examination into the character of one who only came within his sphere incidentally, is a question of literary ethics which different people will answer in different ways. Most will agree with Sir Henry Norman (II., p. 530) in "regretting the whole discussion extremely." But as the matter has been stirred, primarily through the ill-advised zeal of Hodson's own friends, it was inevitable that the truth should be told. After reading the documents printed in this Appendix, further controversy becomes impossible. And yet we cannot entirely withhold our sympathy from those who regard Hodson—as Scott seems to have regarded his own dishonoured knight—as a man whose crimes were half redeemed by his bravery. Nor will we shrink from passing upon him the charitable judgment of the poet:

"If ever, in temptation strong,  
Thou left'st the right path for the wrong;  
If every devious step, thus trod,  
Still led thee farther from the road;  
Dread thou to speak presumptuous doom  
On noble Marmion's lowly tomb."

Let those continue the quotation who will.

*Vita Haroldi: The Romance of the Life of Harold, King of England.* Edited, with Notes and a Translation, by Walter de Gray Birch. (Elliot Stock.) Mr. Birch has done well in editing from the unique MS. the interesting legendary life of Harold, from which is derived the well-known story of his having survived the battle of Hastings, and ended his days in the practice of religious austerities at Chester. He has not been equally well-advised in attempting a translation of the book, as he is evidently incompetent for such a task. One specimen of his performance will be sufficient. In the prologue the author says, "Accedit stimulo huic calcarium insuper vice jam ultro currenti, hinc fraterna cum amica suasionis postulacio, inde cum paterna jussione sollicita communicio." Mr. Birch's rendering is: "There is added to this stimulation, moreover, as the turn runs already beyond measure, on the one side a brotherly request with friendly persuasion, on the other side an anxious admonishing with a paternal command." Evidently Mr. Birch joins *vice* with *currenti* as an "ablative absolute," and imagines that *ultro* is a sort of synonym for *ultra*! Of course the author's real meaning is that while the attractiveness of the subject of itself impelled him to write the book, he had an additional motive ("by way of spurs to a willing horse") in the command of his superiors. Mr. Birch naturally complains that his original is frequently unintelligible, and he says that he has imitated this quality in his translation. He has succeeded not only in rivalling, but in surpassing his model. However, though Mr. Birch does not seem to be able either to read Latin or to write English, there is no reason to doubt his ability to copy a mediæval MS. Indeed, the general accuracy of his transcript appears to be proved by the fact that the passages which he has failed to understand are, as he has printed them, for the most part perfectly clear and fairly grammatical.

An *Analysis of the Principles of Economics.* Part I. By Patrick Geddes. (Williams & Norgate.) What was said in the ACADEMY last week concerning pamphlet literature, with special reference to Prof. Karl Pearson's lecture on *Socialism in Theory and Practice*, is still more applicable to this publication of a series

of papers read before the Royal Society of Edinburgh. Those who came across a previous pamphlet by Mr. Patrick Geddes on *The Classification of Statistics and its Results* (A. & C. Black, 1881) will recollect that he there attempted to reconstruct quantitative sociology upon the basis of a scientific classification. For our own part, we regarded that attempt as suggestive rather than satisfactory. The present is a further step in the same direction, dealing with the entire body of economical phenomena, not only with their numerical expression in statistics. It is certainly the more interesting of the two, and we are disposed also to call it the more valuable. Though unable to criticise it here, we may summarise its chief points. In the first place, the science of economics is distinguished from the corresponding art, and its relations to the other sciences are defined. Secondly, the principles of economics are traced to their origin in physics, biology, and psychology, forming an ascending scale of complexity. And, finally, the scientific principles thus arrived at are applied in each case to the solution of certain practical problems. In the author's style and terminology, no less than in his method, it is impossible not to trace the influence of Comte, though he nowhere mentions Comte's name. However sound the method may be, assuredly it derives no popularity from its expression, which we must beg Mr. Geddes to emend before he composes the volume he has taught us to expect from him on the subject.

*Reminiscences and Essays.* By James Montgomery Stuart. (Simpkin, Marshall, & Co.) This little book is oddly put together, and does not display much literary power, but the author's "reminiscences" are interesting. "Visiting Lord Macaulay," he says,

"just at the time when the first instalment of Carlyle's *Life of Frederic* was published, I found him engaged in the perusal of the opening chapters. His wrath—I can use no milder word—against Carlyle's style was boundless. He read aloud to me four or five of the most Carlylean sentences, and then throwing the book on the library table exclaimed, 'I hold that no Englishman has the right to treat his mother-tongue after so unfilial a fashion.' Before a week had elapsed I was again at Holly Lodge, and he at once recurred to Carlyle's history. 'Pray read it,' he said, 'as soon as you can find time. Of course I have not got, and never shall get, reconciled to his distortions and contortions of language; but there are notwithstanding passages of truly wonderful interest and power, and in the infinite variety of new historical facts, and in the delight and instruction they afford, if my first feeling has been that of annoyance at the strange way of telling the story, my second and permanent feeling is one of gratitude that—even in such a way—the story has been told.'"

In 1870 Mr. Stuart met M. Thiers at Florence, in the company of Rattazzi, Menabrea, and several other distinguished Italians. Thiers excited the surprise and dissent of his auditors by expressing his opinion that Gino Capponi was "the greatest among the living thinkers and scholars of Italy."

"Surely, M. Thiers," observed Rattazzi, 'you do not place the Marquis Gino Capponi as a thinker and writer above Manzoni. The world has seen nothing from his pen to be compared with the *Promessi Sposi*.' 'I have,' replied Thiers, 'a very high admiration of Manzoni and of his *Promessi Sposi*, but I cannot rank his mind as at all equal to the many-sided intellect of Gino Capponi.'"

An article on "The Little Italian Organ-grinder" gives some startling information with regard to the infamous traffic in Italian children which, it appears, is still being extensively carried on. The book deserves to be widely read.

*Literary Success: a Guide to Practical Journalism.* By A. Arthur Reade. (Wyman.) Mr. Reade, who is not (so far as we are aware) on the staff of the *Pull Mall*, deserves the credit that is due for introducing the methods of American journalism into English literature. His *Study and Stimulants* won for him a reputation that was not quite sustained by the companion volume on *Tea and Tea-drinking*, which unaccountably omitted all mention of Cobbett. His present book, though its two titles form between them a contradiction in terms, is sure to be widely read, for it professes to point the road to fortune to anyone who can drive a pen, and it is highly seasoned with personal anecdotes. It forms a volume, we should add, in Wyman's "Technical Series."

*Tales and Poems of South India.* From the Tamil. By Edward Jewitt Robinson. (Woolmer.) At the last meeting of the Royal Asiatic Society, the Rev. Dr. Pope read a paper on "The Study of the Vernaculars of Southern India," in which he called attention to the claims of Tamil literature, as being rich in parables and ethical maxims not derived from the Sanskrit. Mr. Robinson, a returned missionary (from Ceylon, we fancy, where Tamil is spoken as well as on the main land), has here given a collection of extracts from the most famous Tamil writers, which will enable the public to judge for themselves. As a large portion of the book has already appeared under another title, we must content ourselves with this brief notice, merely saying that the stories in prose have attracted us more than the verse translations.

*Parodies of the Works of English and American Authors.* Collected and Annotated by Walter Hamilton. Vol. I. (Reeves & Turner.) While noticing this work—which, we are glad to see, is still being continued in monthly parts—we must resist the temptation of being led into a disquisition upon the legitimacy of parody, or of the collection of parodies. The success that Mr. Walter Hamilton has already met with is his own sufficient justification, if any were needed. The popularity of parodies, like that of burlesques, may be taken as a testimony to the popularity of the originals they caricature. Our only fear is lest the importance gained by a serious collection of them may unduly develope what is after all but a parasite of literature. In this volume are printed some hundreds of parodies after five poets—Tennyson, Longfellow, Bret Harte, Hood, and Wolfe. The last-mentioned stands first in respect of quantity, for his single poem on "The Burial of Sir John Moore" is here represented by no less than forty imitations, while "The Song of the Shirt" has thirty-one, "The May Queen" thirty, "Excelsior" twenty-five, and "The Charge of the Light Brigade" twenty-four. These figures by themselves suffice to show the pains which Mr. Hamilton has devoted to a task that cannot have been altogether agreeable. It is only just to give him thanks for having rescued from oblivion not a few verses of merit, and for carefully notifying the source and date in nearly every case. Occasionally his comments possess real bibliographical interest, though we must protest against the tone in which he has thought proper to speak of the Laureate.

We are sure that parents will thank us for drawing their attention to a bright little book by the authoress of *Phoebe's Pool*, called *Holidays at Brinnicombe* (Masters.) The whole tone of the book is excellent, while the descriptions of scenery bring sunny Devon vividly before our eyes. The children are naturally drawn, and their adventures extremely interesting.

## NOTES AND NEWS.

It is announced that the Revised Version of the Bible will be published shortly after Easter.

MESSRS. MACMILLAN announce a History of the University of Oxford, from the Earliest Times to the Revival of Learning, by Mr. H. C. Maxwell Lyte, author of a *History of Eton*.

GEN. GORDON, when Governor of the Sûdan in 1874, sent home to a friend a map in his own handwriting of the route between Suakin, Berber, and Khartum. Permission has been given to Mr. Stanford to reproduce this map in facsimile, as it will be of especial interest at the present time, and it will be published in a few days.

MR. W. C. COUPLAND, the translator of Hartmann's *Philosophy of the Unconscious*, is about to publish a volume on Goethe's "Faust," in which he aims at giving a connected exposition of the whole work, the unity of which he in principle accepts. The publishers are Messrs. Bell & Son.

DEAN VAUGHAN has nearly ready for publication *The Four Epistles of St. Paul's First Imprisonment at Rome*—Philippians, Ephesians, Colossians, Philemon. The book will contain a literal translation, with a paraphrase and notes for English readers.

We are glad to hear that the late Prof. W. Stanley Jevons left a "fragment" on the Principles of Economics, which has been placed in the hands of Messrs. Macmillan for publication.

We understand that Bishop Ellicott has almost completed the *Critical and Grammatical Commentary upon the First Epistle to the Corinthians*, with which he has been occupied for a long time. It will be published by Messrs. Longmans, probably before the end of the present year.

PART 16 of *The Roxburghe Ballads*, edited by the Rev. J. W. Ebsworth, is well advanced in preparation, and the editor hopes to have it ready for issue at Midsummer. The forthcoming part is the first of the sixth volume, and is devoted entirely to "a group of True-Love Ballads" of early date.

MESSRS. LONGMANS' announcements include *The Wanderings of Ulysses*, by Prof. C. Witt, translated by Francis Younghusband; *Sagittulae*, Random Verses, by the Rev. E. W. Bowling; and *School Board Idylls*, by James Runciman.

AN Italian translation of Mr. Herbert Spencer's *The Man versus the State* is announced for publication by S. Lapi, of Città di Castello (Umbria).

MESSRS. HURST & BLACKETT have in the press a new novel by Lady Hope, entitled *A Simple Life*, in three volumes. The same firm will shortly issue, in one volume, a second and cheap edition of *Donovan*, a Modern Englishman, by Edna Lyall.

THE next forthcoming volume in the "American Statesmen Series" will be *John Marshall*, by Gen. A. B. McGruder.

MESSRS. KEGAN PAUL, TRENCH & Co. will publish immediately a Life of Father Tom Burke, of the Order of St. Dominic, written by Mr. W. J. Fitzpatrick. It will be in two volumes, with a portrait.

*The Sage of Thebes* is the title of a new volume of poems by the author of "The Lady of Ranza," announced by Mr. Elliot Stock. The same house will publish shortly a fourth edition of E. V. B.'s *Days and Hours in a Garden*, and a brochure on Old and Rare Books, by James C. Woods.

*A Journey Due South: Travels in Search of Sunshine*, is the title of a new work by Mr.

G. A. Sala which Messrs. Vizetelly & Co. are about to publish. It contains a characteristic preface penned by the author on board the s.s. *Gallia*, en route to the United States on a lecturing tour.

MR. T. FISHER UNWIN has just ready for publication a novel by one of the first Dutch writers, an authoress formerly known as Miss Toussaint, married many years back to M. Bosboom, one of the best living painters of church interiors. This lady, now in her seventieth year, is still busy with her pen.

DR. FRANZ HIRSCH has retired from the editorship of the *Magazin für die Litteratur des In- und Auslandes*.

THE next number of the *Commonweal*, the organ of the Socialist League, will contain a poem by William Morris, "The Message of the March Wind"; articles by Stepniak on "The Condition of Russia," Fred. Engel on "England in 1845 and in 1885," Edward Aveling on "Mr. Forster and Co-operation," and several letters from foreign Socialists.

A NEW novel, by Friedrich Friedrich, dealing with military life, is in the press: the title is *Mit den Waffen*.

PROF. C. F. RICHARDSON, of Dartmouth College, New Hampshire, author of *A Primer of American Literature*, has nearly ready the first volume of his projected *History of American Literature*.

IN a few days Messrs. Simpkin, Marshall & Co. will publish *Modern Yorkshire Poets*, by Mr. William Andrews. It will contain characteristic selections from the works of the more noteworthy Yorkshire poets of the present time, with biographical and critical notices. A number of pieces in the Yorkshire dialect will be included. Several authors have contributed original poems.

The issue of the fourth edition of Brockhaus's *Kleines Konversations-Lexikon* is to be commenced in a few weeks.

DR. PARKER, who has hitherto been his own publisher, has sold the copyright of his works, including the forthcoming volumes of the *People's Bible*, to his printers, Messrs. Hazell, Watson, and Viney, who have made arrangements with Messrs. Hodder & Stoughton to supply the trade.

LUTHER's hitherto unpublished Commentary on the Minor Prophets will shortly be edited by Dr. Linke, from two recently discovered MSS., and be added to the Erlangen-Frankfurt edition of Luther's complete works. The first two volumes, comprising Hosea, Joel, Amos, and Obadiah, will form vols. xxiv. and xxv. of the Opera Exegetica Latina.

"THE Land of the False Prophet" is the title of an article that will appear in the *Century Magazine* for March. It is written by Gen. R. E. Colston, who has twice been over the route now taken by the British soldiers, and will be profusely illustrated, also containing a portrait of Gen. Gordon.

THE first complete translation of the Babylonian Talmud into German (or any other language) is announced to appear shortly at Innsbruck, in about thirty-six parts quarto. The translation being finished, and the entire MS. being, according to the publishers, in their hands, it may confidently be hoped that this gigantic and repeatedly attempted undertaking may at length be carried to a successful end.

PROF. FRANZ VON HOLTZENDORFF is editing a *Handbuch des Völkerrechts auf Grundlage neuerer Staatspraxis*, to which the most eminent scholars of the Continent are contributing. The work will consist of four octavo volumes, and the first volume will appear in the course of the



spring. Dr. Geffeken's pamphlet, *Die Völkerrechtliche Stellung des Papstes*, has been issued as a preliminary specimen of the work.

MR. ORDISH will contribute to the next number of the *Antiquary* the first of his series of articles on "London Theatres." For the same number Mr. Gomme will write on the "Rebellion of Wat Tyler," pointing out some new phases of that celebrated revolt. Miss Toulmin Smith contributes a paper on the "Companies of Marshals and Smiths at York," the material for which is obtained entirely from MS. sources not hitherto printed.

MR. GOSSE's lectures delivered in America are announced for early publication by Messrs. Osgood & Co.

THE New York Board of Education at a recent meeting voted to exclude Bryant's poetry from the schools, on the ground that scholars should read only the best poetry, such as Longfellow or Whittier. Bryant they regarded as only a second-rate poet.

WE hear that a young Oxford graduate, Mr. M. E. Sadler, of Trinity College, is delivering two courses of lectures on political economy to Lancashire working-men, which have this novel feature—that the entire expense is defrayed by the working-men themselves.

MR. F. W. ROBINSON is engaged in writing a new serial story for *Cassell's Saturday Journal*, which will appear early next month. The scene is laid in Lancashire.

WE would call attention to an article in the *Oxford Magazine* of last week signed "Locridines," which urges the desirability of compiling a general index to the materials for the history of Oxford that exist either in print or MS. The importance of such a work for the future "*Bibliotheca Oxoniensis*" is well pointed out.

WE have received the first number of the *Dublin University Review*, a monthly magazine, which aims at representing not only the interests of Trinity College, but also the literary life of Ireland in general. We learn from it of the foundation of the Helen Blake National History Scholarship, of the value of £95 for four years, to be awarded to the author of the best unpublished essay on "The History of Ireland under the Reign of Charles I." It seems to us improbable that genuine historical research will be promoted by such lavish means. If we remember aright, Helen Blake was the name of a lady who died intestate in London some six years ago, and whose property lapsed to the Crown in default of next of kin.

M. EDOUARD HERVÉ, the editor of *Le Soleil*, will be one of the candidates for the late M. About's chair at the Académie française.

WE note a curious double blunder in the *Cincinnati Courier* of this month. Under the heading "An English Opinion of some American Books," the *Courier* gives a long extract, with some eulogistic remarks, from a review of certain American novels, which, it says, was written by a "Mr. E. Parnell," and published in the *Athenæum*. On reading the extract, however, we discover that it is from an article by Mr. E. Purcell, which appeared in our own columns on December 6, 1884.

MR. CARL ARMBRUSTER will begin a course of five lectures at the Royal Institution on "The Life, Theory, and Works of Richard Wagner" on Saturday, February 28 (with vocal and instrumental illustrations).

#### MAGAZINES AND REVIEWS.

THE two latest numbers of the *China Review* contain articles of varied, if not of great interest. Dr. Edkins leads the way with a somewhat

disconnected criticism on an article by Mr. Parker on the "Chinese Old Language," and lays himself open to a temperate rejoinder by Mr. Parker. The same writer contributes an article on the Taou-tê, King of Laou-tsze, and illustrates from that work the senses in which the founder of Taoism employed the words *Taou* and *Tê*. The true meaning of these terms, together with that of the whole philosophy of Laou-tsze, must however be looked for in the Vedic literature. Evidence is forthcoming that Laou-tsze was a native of one of the non-Chinese southern states, and possibly by way of Burmah received a knowledge of the Vedic philosophy, which he has reproduced in his Taou-tê King. Mr. Arendt continues his very interesting paper on Chinese Apologies. The spread of Buddhism disseminated over China and Japan quite a literature of fables, but those translated by Mr. Arendt are of an earlier date. The short notice by Mr. Parker of the "Tartars, Tibetans, Turks, Hindoos, &c.," who figure in the early records of China, contains valuable historical data. The prominence which events have lately given to Formosa gives a special interest to G. P.'s "Life of Koxinga," the celebrated pirate, of which we are promised a continuation. Mr. Dyer Ball gives another admirable chapter on Chinese mythology, a subject which will be found interesting by a large class of readers. Both numbers conclude with Notes and Queries which show in the subject-matter a marked improvement on those in the earlier volumes of the Review.

EVERY lover of Molière—that is to say, every lover of French literature—will be glad to have indicated to him a really valuable and extremely interesting paper in the February *Livre* on the "Early Illustrations of the Plays," by M. C. A. Livet, who speaks not merely as a scribe on the period. The paper extends to some twenty pages, is itself well illustrated, and is altogether one of the best that has appeared in this periodical for some time. The other contents of the number call for no special notice, especially as the chief of them is a condensed translation of Mr. W. F. Rae's paper on the *Times*. The habit of translating articles from English or American papers may be excusable in periodicals addressed to a people so incurious of foreign literature as the French, but it is not one to be altogether commended in itself.

THE *Revista Contemporanea* for January contains the conclusions of Narcisso Page's Essay on the "Regimen Municipal," and of Diaz y Perez's work on the "Bibliotecas en España." The former considers that the Castilian Municipality had its origin among the *Mudejares*, and has no filiation to the Roman Municipium. The latter discusses the reforms of Señor Pidal, and declares them to be wholly illusory, amounting merely to a change of officials for party purposes. Two discourses are reported: one, eloquent but vague, on the Relations between Science and Poetry, delivered at the Ateneo of Madrid by C. Fernandez Shaw; the other, before the Academy of Lisbon, on Political Economy and Statistics in Spain by Señor Carreras y González, in which he defends the older school of political economy against the more advanced one of Azcárate, &c. D. Ramiro Blanco gives a summary of the publications connected with the centenary of the Marquis of Santa Cruz de Marcenado, in December last; and Alvarez Sereix treats of Inundations and of Earthquakes.

THE *Boletín* of the Institución Libre de Enseñanza of January 31 has three noteworthy articles: one, by the distinguished geologist D. José Macpherson, on the recent Earthquakes in Andalusia; another, "On the Rural Family in the Asturias," by D. M. Pedregal, and a third by Señor Haim Bidjarano on the popular literature

of the Spanish Jews in the East. Specimens of their songs, and numerous proverbs, are given. After so many centuries they still sing in mournful lament:

... Ah! mi amada España

Pierdimos la madre Sion!  
Pierdimos también España!  
El nido de consolación.

FASCICULE VI. of the *Archives Historiques de la Gascogne* has just appeared. "Les Huguenots dans le Béarn et la Navarre, documents inédits, par A. Communay." It forms the complement of Fascic. IV., "Les Huguenots en Bigorre," par MM. Durier and Carsalade du Pont, and covers the period from September 1563 to May 1575. These careful publications will be of great service towards an impartial history of Jeanne d'Albret and her times, which has yet to be written.

#### ORIGINAL VERSE.

GORDON.

*The Unrequitable.*

GONE, with the toil of nigh twelve months undone,  
Cut from thy grasp by sloth and treachery  
When friendly hands across that sandy sea  
To reach thee at thy post had all but won.  
Gone when thy hope was high as Egypt's sun,  
From sting of failure and all charge set free,  
A man no king was great enough to fee—  
God's Servant, taking wage of Him alone.  
Gordon, we may not give thee so much earth  
As might suffice thy bones for resting-place,  
But must remain thy debtors in our death;  
Souls pure as thine are channels of God's  
grace,  
And all our famished lives must grow more worth  
When such have dwelt among us for a space.

EMILY PFEIFFER.

#### OBITUARY.

DOM ANSELM BAKER, O.CIST.

ON Friday last a few friends—Mr. Edwin de Lisle, Mr. Everard Green, F.S.A., and others—gathered round the grave of Dom Anselm Baker in the cemetery of the Cistercian monks at Charnwood Abbey in Leicestershire. To a large circle, however, the death of Dom Anselm Baker creates a blank which cannot be filled up. He was stricken with illness some five years ago, and owed his partial recovery to the untiring devotion of a lay-brother of the name of Brother Aloysius; yet his death, when it did come, was a great blow to the large community of Cistercian monks in Charnwood Forest. During this time his mental activity had been happily unimpaired. He appreciated deeply the gathering of his friends and old pupils on Sunday afternoons, from whom he obtained the art-news of the outer-world, and to whom he in turn conveyed some of his vast stores of liturgical and artistic learning. He passed away on Wednesday, January 11, at the age of fifty-two. As a heraldic artist, he has had no equal in our age; and about two-thirds of the coats-of-arms in Foster's *Peerage* were by him. Many kalendars, books of hours, and other liturgical books, brought out either by the late Mr. Philp or by firms at Mechlin and Tournay, bear witness to his inventive genius. The illuminated *Liber Vitæ*, or Book of Benefactors to the Cistercian Abbey in Charnwood Forest, the Book of Armorial Bearings of English Cardinals, and the Book of Arms of the Cistercian Houses of Catholic England, are among the treasures he has left behind, all of which it is proposed to exhibit this spring in London.

## A LETTER FROM EGYPT.

Assiout: Feb. 2nd, 1885.

I have been spending the last month on board a dahabiah out of the reach of posts and papers, so that the readers of the ACADEMY probably know a good deal more than I do of the success that may have attended M. Maspero's excavations at Medinet Abu, or those of Mr. Petrie and Mr. Naville at Naukratis and Tel el-Farûn. I can report only my own doings, some of which may prove interesting to those who busy themselves with Egyptian archaeology, though, as will be seen from the address at the head of this letter, my voyage so far has not extended beyond Siût.

First of all I have to report the discovery of a new tomb. This is cut in the rock on the eastern side of a low hill in the desert beyond the Kom el-Ahmar or "Red Mound," the site of an extensive city of unknown name, which once stood near the modern Sharôna, a village between Maghâga and Minieh, but on the opposite side of the river. The tomb is buried in sand almost up to the ceiling, but the sculptures still visible belong to the period of the Old Empire, and the hieroglyphics which accompany them record the titles of a "royal scribe" who was "superintendent of the sacred registers" and "devoted to the service of King Pepi." The natives have a legend that a heifer comes out of the tomb once a year on the night of "Baptism-day" (January 18), runs to the Nile, and, after a draught of the waters of the river, returns for another year to its subterranean stall. If the tomb were cleared out, we should no doubt recover the ancient name of the Kom-el-Ahmar, which must occupy the site of one of the cities mentioned in the classical geographers as existing in its neighbourhood. Unfortunately, it is not unfrequent in this part of Egypt for the mounds of old cities to be completely covered by the mud of the Nile. Thus at a point about a mile above Golôsaneh the river has eaten away the western bank and laid bare the ruins of an ancient town, including the exterior wall of a temple, the highest part of which we found to be fifteen feet below the present surface of the ground. In a village near Maghâga, again, one of my two companions, Dr. Lansing, came across a block of limestone inscribed with the name of Ramses II., which had been brought from Etnêh, another village close to Maghâga, where he was told many similar blocks lay buried at a great depth under the earth. Golôsaneh itself stands on part of the site of a Græco-Roman town, which has bequeathed some fine columns and capitals to the interior of a dilapidated mosque.

A short way above Minieh is another Kom el-Ahmar, so called, like all other mounds of the same name, from the masses of red pottery which strew the ground. The sculptured tombs behind it have been ruthlessly destroyed by blasting, and the inner chamber of one only now remains. This belonged to a certain Nofersêkheru—a "royal scribe"—from whose obituary inscription I learned that the city below had been called "Annu" or "On of the nome of Anubis." That the nome of Anubis occupied the district in which the city stood was already known; but we now learn that besides the famous On of the north, or Heliopolis, and the hardly less famous On of the south, or Hermonthis there was a third On in central Egypt. All that is left of the exterior chamber of the tomb is a curious piece of sculpture, representing four cynocephalous apes, the attendants of Thoth, too on either side of a sacred tree, towards which their arms are extended in the attitude of adoration. A *tut*, or symbol of stability and eternity, is placed within the tree, and above it is the vault of heaven. At the side is written "Adoration to the sun in his rising glory" (*uben*). This is another solar tree to be added to those

enumerated by Mr. Le Page Renouf in the last volume of the *Transactions* of the Society of Biblical Archaeology.

After leaving the Kom el-Ahmar we spent a day at Metâshara in the vain attempt to find "the curious sepulchral grottoes with names of old kings," which Murray's *Handbook* asserts to exist in the hills near it; but the villagers were unable to conduct us to them, and though we rode along the foot of the cliffs and explored the *wadis* we failed to find them.

The vast mounds of Antinoë, now called Antsina, and not Ansina, as the guide-books state, proved almost as disappointing; but we found that some limestone blocks with the cartouche of Ramses II. had recently been disinterred in them and built into a house in the neighbouring village of Dêr Abu Hannes. This proves that in founding his new city Hadrian chose the site of an older town or temple. At a pumping-engine on the other side of the river, and not far from the village of Mellawî, I copied some Greek elegiacs, badly cut in letters of a late date on a stone which, though adorned with two crosses and martyrs' palm-branches, had the form of a Roman altar. I came across a similar altar at Eshmunên, which had a cross upon it, but no inscription. The elegiacs are as follows:

ΟΚΑΥΤΟΧΟΡΥΓΕΙΟΙΣΕΡ . . . . .  
ΟΠΡΟΜΟΟΤΟΟC || ΕΝΧΥΡΕΟΤ . . .  
ΠΟΥΤΤΗΠΑΜΑΝΟΝ ΤΟΝ[ΔΕ]  
ΓΑΡΕΚΒΑΛΙΑΗΟΧΕΙΡΕ(ΙΑ)CΑ(P)IC  
ΕΡΤΑΝ || ΟCΘΗΒΗΜΕΝΕ(Ι . . .)CΑΤΙ . .  
ΕΠΕΜΥΕΤΡΟΜΟΝΑΤΟΝΑΕΚΤ(P)ΟΝ  
ΕΘΑΔΡΟΝΑΡΙΖΗΑΝCΕΠΑΗΝΗΝ[N]  
+ ΡΑΜΗCΑΠΟΤΕΡΦCΗΚΑΤΟΚΗΑΕΜΟΝΑ

Doubtful characters are denoted by round brackets.

In the quarries near Dêr Abu Hannes are early Christian paintings and inscriptions, in Greek and Coptic, all of which I have copied. One of them, which is bilingual, records the death of a certain Papias, son of Melito the Pisaurian; another, in Coptic only, is an exhortation to work, and a denunciation of those who "despise" it. I found some more Coptic texts in one of the old tombs at Sebayda, where I copied all the hieroglyphic inscriptions that remain, not knowing whether or not this had been done already. I may add that I examined all the quarries between those of Dêr Abu Hannes and the well-known "Tomb of the Colossus on a Sledge," and found nothing in the way of writing in any of them, except the Greek words *ἡ ἐκκλησία* at the entrance of one which had once been occupied by the Copts. Neither did I find the tablet "with the name of Amunoph III.," of which, according to Murray's *Handbook*, "report speaks"; the other tablet mentioned in the *Handbook* contains a representation of the Pharaoh worshipping the god Amun, who is entitled "the lord of the two worlds." The cartouche of the Pharaoh is destroyed.

At Tel el-Amarna I copied all the Greek graffiti in the northern group of tombs, and found that they were of the same age as those in the tombs of the kings at Thebes, none being earlier than the Ptolemaic period. Dr. Lansing obtained here a small object in blue porcelain, which has upon it the picture of an eye, and the words "the king's daughter, Amun-Ra-Mert." This princess is evidently the wife of Ra-se-âa-ka, who has hitherto been known to us as Aten-Mert; and it is curious that the substitution of the proscribed name of Amun for that of Aten should be found on an object coming from the city of Khu-n-Aten.

Towards the northern end of the Gebel Abu Fêda, and a little below Dêr el-Kussêr, I discovered some tombs with Greek inscriptions cut in the rock above them. Three of the inscriptions are bilingual, a demotic text being attached to them, and another is written in

Kypriote characters. This is the first instance of a Kypriote sepulchral text which has been met with in Egypt. Below the tombs are the remains of an old city, which must have been of considerable size, and probably marks the site of the Pesla of the Itinerary, which was twenty-four Roman miles to the south of Antinoë. Yesterday we visited the famous Crocodile Mummy Pit of Maabdeh, from which Mr. Harris obtained his fragments of Homer, and found that the caverns are still full of human mummies at no great distance from their entrance, though the crocodiles have disappeared.

Archæological explorations, however, have been rendered somewhat difficult this winter by a new danger which has made its appearance on the Nile. Formerly there was no country in the world in which the traveller felt himself more secure than in Egypt. He could wander almost everywhere, both by night and by day, more safely than in the streets of London itself. All is changed now. The country between Minieh and Siût has been infested by bands of brigands. A village close to Dêr Abu Hannes was attacked and two men killed the night only before we anchored near it; and three weeks ago the Mudir of Minieh fought a pitched battle with the bandits, capturing, it is said, more than a hundred of them. Some of them were undergoing trial when we were at Minieh: one of the men, who was secured by a particularly heavy chain, being known to have committed thirteen murders. The fellahin have been afraid to work in their fields, even by daylight. They still refuse to venture out after dark, and in many instances we were the first visitors to the mountain cliffs for months, even in cases where a village lay immediately below. Such are some of the results of the English occupation of Egypt. The archæologist certainly has no reason to be grateful for it.

A. H. SAYCE.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- ASSELIN, A. Victor Hugo intime. Paris: Marpon. 10 fr.  
BAUMGART, M. Die Stipendien u. Stiftungen zu Gunsten der Studirenden an allen Universitäten d. deutschen Reichs. Berlin: v. Decker. 14 M.  
BENTZON, Th. Les nouveaux romanciers américains. Paris: Calmann Lévy. 3 fr. 50 c.  
BERTOLINI, A. Artisti in relazione col Gonzaga Signori di Mantova. Ricerche e studi negli archivi Mantovani. Turin: Loescher. 5 fr.  
BROGLIE, Le feu Duc de. Le libre échange et l'impôt: Etudes d'économie politique. Publiées par son fils. Paris: Calmann Lévy. 7 fr. 50 c.  
CAREL, A. Histoire anecdotique des Contemporains. Paris: Maresq. 8 fr.  
DIARIO Bolognese dall'anno 1796 al 1818, redatto da Guidicini. Milan: Hoepli. 40 fr.  
GOZZI, C. Le Fiabe di, a cura di E. Masi. Milan: Hoepli. 11 fr.  
LORBERG, H. de. Le Charmé: Poème chevaleresque. Paris: Didier. 7 fr. 50 c.  
MEISNER, J. Goethe als Jurist. Berlin: Kortkamp. 1 M. 20 Pf.  
NOHL, L. Die geschichtliche Entwicklung der Kammermusik u. ihre Bedeutung f. die Musiker. Braunschweig: Vieweg. 3 M.  
PREUSSENS landwirthschaftliche Verwaltung in den J. 1881, 1882, 1883. Berlin: Parey. 25 M.  
URLICH, L. v. Beiträge zur Kunstgeschichte. Leipzig: Weigel. 8 M.

## THEOLOGY.

- BRUELL, J. Einleitung in die Mischnah. 2. Thl. Plan u. System der Mischnah. Frankfurt-a.-M.: Erass. 4 M.  
GRIMM, J. Geschichte d. öffentlichen Thätigkeit Jesu. 3. Bd. Regensburg: Pustet. 5 M.  
MIDRASH Bemidbar Babba, der, das ist die Alesgor. Ausg. d. 4. Buches Mose. Ins Deutsche übertragen v. A. Wünsche. Leipzig: Schulze. 15 M.

## HISTORY.

- BORNEMANN, F. W. B. In investiganda monachatus origine quibus de causis ratio habenda sit Origenis. Göttingen: Vandenhoeck. 2 M.  
HUBER, A. Geschichte Oesterreichs. 1. Bd. Gotha: Perthes. 11 M.  
MONIN, H. Essai sur l'histoire administrative du Langue doc pendant l'Intendance de Basville (1685-1719). Paris: Hachette. 5 fr.  
MONUMENTA Vaticana historiam regni Hungarie illustrantia. Series 2. Tom. 1. Relationes oratorum pontificiorum. 1891-26. Budapest: Râth. 16 M.



NOUBRISSON. Trois révolutionsnaires : Turgot, Neckar, Bailly. Paris: Didier. 7 fr. 50 c.  
QUOCHERAT, J. Mélanges d'archéologie et d'histoire. Réunion et mise en ordre par A. Giry et A. Castan. Paris: Picard. 15 fr.

PHYSICAL SCIENCE.

ABHANDLUNGEN, paläontologische. 2. Bd. 4. Hft. Die Fauna der baltischen Cenoman-Geschiebe v. F. Noetling. Berlin: Reimer. 9 M.  
GANGLOBAUER, L. Bestimmungen-Tabellen der europäischen Coleopteren. VIII. Cerambycidae. Leipzig: Brockhaus. 3 M. 60 Pf.  
KRAUS, R. Die Porphyroide d. Schwarzwaldes. Jena: Neuenhahn. 1 M. 20 Pf.  
LUEBOTH, J. Ueb. die kanonischen Perioden der Abel'schen Integrale. München: Franz. 1 M. 20 Pf.  
WIEDEMANN, G. Die Lehre v. der Elektrizität. 4. Bd. 1. Abth. Braunschweig: Vieweg. 15 M.  
ZIMMERMANN, O. E. R. Atlas der Pflanzenkrankheiten, welche durch Pilze hervorgerufen werden. 1. Hft. Halle: Knapp. 3 M.

PHILOLOGY, ETC.

ARNOLD, B. De Gracis floribus et arboribus amantissimis. Göttingen: Vandenhoeck. 3 M.  
BOERNER, O. Raoul de Houdenc. Eine stilist. Untersuchung. ü. seine Werke u. seine Identität m. dem Verf. d. "Messire Gauvain." Leipzig: Fock. 2 M. 40 Pf.  
CURTIUS, G. Zur Kritik der neuesten Sprachforschung. Leipzig: Hirzel. 2 M. 60 Pf.  
MEYER, G. Essays u. Studien zur Sprachgeschichte u. Volkskunde. Berlin: Oppenheim. 7 M.  
PAUL, M. Quaestiones grammaticarum pars 1. De unus nominis numeralis apud prisca scriptores usu. Jena: Neuenhahn. 1 M. 60 Pf.  
PRASCHTER, C. Cebetis tabula, quam aetate conscripta esse videtur. Karlsruhe: Braun. 2 M.

CORRESPONDENCE.

THE PEDIGREE OF FINN MAC CUMAILL.

Victoria University, Liverpool: Feb. 1, 1885.

Allow me to make the following remarks with reference to Mr. Thomas Powel's letter in the ACADEMY of January 24. In trying to uphold the identity of the Irish Finn and the Welsh Gwynn, he endeavours to find several points of contact in the pedigrees of these two personages, relying on a statement made by O'Curry in his *MS. Materials*, without asking where he got it and what it is worth. As long as those engaged in the study of Celtic mythology or folk-lore are content to rely upon information derived at second hand from such books as O'Curry's *Manners and Customs*, or the same author's *MS. Materials*, instead of going to the sources themselves, which are every year becoming more numerous or more easily accessible, the progress of Celtic philology will be retarded at every step. Mr. David Fitzgerald's paper on "Early Celtic History and Mythology," in the last number of the *Revue Celtique*, is a good instance of such workmanship on a larger scale, and of what it may lead to. Nor do I think that anything satisfactory can be achieved without a strict adherence to every sound philological principle that has once been recognised. If, therefore, Mr. Powel in the present instance takes his sole information from O'Curry, and if, moreover, in order to make out his theory, he sets at naught principles so far as to prefer a misprint or misreading (*Suaelt*) for what is expressly given as the correct reading (*Suaelt*), and to assume as proved the interchange of initial *b* and *m* in Irish and Welsh, he is sure to go wrong. The only equation of his that can be allowed to stand is that of Irish *Núadu* = Welsh *Nudd*. In the Welsh story, however, Nudd is the father of Gwynn, while in Irish tradition Finn is said to be the *innua*, or the great-grandchild of Núadu's grandson! Cf. O'R. s.v. *fiannua*. But apart from this, the tradition of Finn's pedigree is by no means so simple as would appear from O'Curry's statements. We have at least three different traditions of it which we may try to distinguish in the following way.

1. The oldest account of Finn, that in the *Lebor na hUidre*, p. 41, in which the historical elements are still clearly recognisable, makes him the son of Cumall, king-warrior (*rig-fénid*) of Erin, and the grandson of Trénnmór. His mother is said to have been Murni Mún-

choém, granddaughter of Núadu mac Achi, one of the druids of Cathair Mór, King of Erin. No more is said about Finn's ancestors; there is nowhere a hint that he was in any way descended from, or connected with, any of the Leinster kings. He is often called *úa Baisne*, though who this Baisne was is never said. The same state of things is preserved in the *Macgnímrada Finn*, a story which though in prose it has come down to us in a MS. of the fifteenth century only, was well known in the twelfth; for there is in the Book of Leinster, p. 144b, a poem by Gilla in Chomdéd *úa Cormaic*, in which the youthful exploits of Finn are told with all particulars and details. One thing, however, is added here (see my edition in the *Rev. Celt.* v., p. 197), viz., that Cumall was from Corco Oche Cuile Chontuind, to which belonged the *Ui Tairsig*, who were the *thath* of Cumall. This territory was, according to O'Donovan (*Oss. Soc.*, iv., p. 288), situated on the borders of the present counties of Meath and Cavan. Now this is what may be called the historical tradition of Finn's pedigree. It is certainly the oldest.

2. In the Yellow Book of Lecan, col. 763, the list of Finn's principal warriors, called the *fiandoroth fían Finn maic Cumail*, is headed by the following pedigree of Finn himself: *Finn mac Cumail maic Baisne maic Fír Da Roth maic Guill maic Irquill maic Daire maic Dedad maic Sin*. About these names I am completely in the dark, unless, indeed, the *Deda* mentioned here is the same as that from whom *Lúachair Dedad* had its name (*LL.* p. 169b). In that case this might be the Munster tradition of Finn's parentage. Indeed, in a marginal note we find the remark: *Ní Laighech in senchas sa "this is not the Leinster pedigree."*

3. Now, this Leinster pedigree is that referred to by O'Curry. It is contained in the Book of Leinster twice, on p. 311, and again on p. 378b, in a much later part of the MS. Here, in a genealogical list of the kings of Leinster, Núadu Necht is in rather a vague manner mentioned as the ancestor of the men of Leinster (*is áad atá bunad Lagen*). Then it says: *et is ua du Nuadait Necht Finn hua Baisni et Cailte ut Senchan Torpeist cecinit*, and Finn's pedigree is then given as follows: *Finn mac Cumail maic Trenmóir maic Suaelt maic Eltam maic Baisni maic Nuadat Necht*. The same pedigree is also given (with the variants *Sughail* and *Eltam*), and expressly stated to be the Leinster tradition at the end of the *Aided Finn*, which will be published in my forthcoming edition of the *Cath Finntrága*. Here it is also mentioned that there are different opinions about the origin of Finn, some saying that he was from Corco Oche *úa Figinti* (*Fidhgeinte*, O'Donovan, *Oss. Soc.*, iv., p. 284) in co. Limerick; others (and this the author considers to be true) from the *Ui Tairsig* *úa Failgi*, who were *aithechtúatha*. O'Donovan (*l.c.*) mentions a third account, according to which Finn came of the *Ui Tairsig* of the *Lúaigne Temrach* of Fera Cul in Bregia.

Now, it is a well-known fact, first noticed, I believe, by Windisch, that the Ossianic cycle has borrowed largely from the older cycles, especially the heroic. Stories told of the Ulster heroes of Conchobur are with slight variations retold of the most prominent heroes of the *fiann*. Nay more, entire personages are transferred from the older cycle to the later, or are fathered upon the favourite Ossianic heroes. Now, this is what I believe to have happened in the case of this Leinster pedigree of Finn. Núadu Necht, the fabled "progenitor of the men of Leinster," was selected, perhaps really by some such *file* as Senchán Torpeist, as the fittest ancestor of the greatest favourite hero of Erin. How the names *Suaelt* and *Eltam* were arrived at I do not know. Can it be possible that they were formed by a bisection of *Sualtam*, the name of Cúchulaind's father? This would

be just as likely a trick as any we might expect from an Irish genealogist. *Baisne*, we have seen, is old, and, indeed, together with *Cumail*, is the only name found in all the three pedigrees. KUNO MEYER.

ARETHUSA AND ALPHEUS.

Eton College, Windsor: Feb. 16, 1885.

In reference to the interesting letter on this subject in the last number of the ACADEMY, is it not likely that the word *ἀμνευμα* in Pind. *Nem.* i. 1 (*ἀμνευμα σμυδὸν Ἀλφειοῦ, κλεινὸν Συρακοσσῶν ἕλκος Ὀρτυγία*) should be translated "breathing-place" instead of "resting-place," as rendered by Donaldson, Paley, Liddell and Scott, and Myers? The derivation of the word aptly describes *Alpheus's rising to the surface to breathe* after his long subterranean journey; and Pindar, as a resident for some years at the court of Hiero, might well have observed in the harbour of Syracuse the phenomenon mentioned by Sir Edward Strachey.

FRANK H. RAWLINS.

THE ZODIACAL CRAB.

Barton-on-Humber: Feb. 11, 1885.

In noticing the stellar-crab concept, I shall not fall back on *a priori* theories that "savage" man exercised his idle fancy and invention in the matter; for to do so is merely to relate the facts of the case—the savage "invented" the star-crab because it was "his nature to"—but will consider the evidence, working on the lines of Mr. Tylor's wise dictum, that "savage names of constellations may seem at first but purposeless fancies; but it always happens in the study of the lower races, that the more means we have of understanding their thoughts, the more sense and reason do we find in them" (*Prim. Cult.*, i., 322). This, of course, applies *a fortiori* to higher races; and the part played by "invention" at any time is wonderfully small.

Apolloḏōros (*II.*, v. 2) tells us, in his simple way, that when Hēraklēs was fighting at Lōrnē, "a Crab came to the assistance of the Hydra and bit the (hero's) foot," often the weak point in a solar champion. This crab was *ὀρεμεγεθὴν*, "of enormous size." Now there is a consensus of experts that the twelve labours of Hēraklēs are a reduplication of the twelve labours, one for each month, of the Euphratean Gishdubar; and, further, the eleven archaic signs of the Zodiac are distinctly Euphratean, whilst ten of them certainly appear in Euphratean art. Only fragments of the epic relating Gishdubar's exploits have been recovered, but these tally in a remarkable manner with the Signs—e.g., Tablet II. Account of the Bull-man Heabani (*Bull*); III. Friendship of Heabani and Gishdubar (*Twins*); V. The Slain Lion (*Lion*); VI. History of Istar (*Virgin*, so-called); XI. Deluge-story (*Water-pourer*); and thus on.

Tablet IV. gives the hero's triumph over Khumbaba ("Maker of Darkness"), the Komababos of Lucian, who lived in a wondrous wood, which is reduplicated in the Homeric horizon-grove of Persephonē, with its poplars and willows (*Od.* x., 509-10)—trees which are both black and white, as the grove itself is bright (when sunlit) and dark. Khumbaba lurked among his trees, and, being a darkness-maker, "poured a tempest out of his mouth." The fourth month is called in Akkadian "the Seizer-of-seed," and its patron divinity is Dumuzi-Tammuz, the original solar seed sown in earth and making it fruitful. The Scorpion (*Girtab*, "the Seizer-and-stinger") is, as I have shown, a familiar symbol of darkness alike in Nile and Euphrates Vallies; and this enormous crab which seizes is a variant of the colossal Scorpion-man of the Gishdubar legend, who

reached from heaven to the under-world, and who is reduplicated in the sign *Scorpio*. In the stellar groups of the time of Aratos, as for ages previously, the huge *Crab* placed over the head of the retreating *Hydra* (Storm-and-darkness-power, vide my *Eridanus*, sec. vii.) faced the advancing *Lion* in defence of its natural ally; and in the apportionment of zodiacal space among the signs, a dark patch was naturally assigned to a special symbol of Darkness, and the *Crab* at the present day is known as "the Dark Constellation."

Zodiacal art shows innumerable instances of similarity in treatment of *Cancer* and *Scorpio*, both often appearing as absolute monsters. Lenormant recognised the *Crab* in several Euphratean zodiacal representations figured by Lajard, but here I can scarcely follow him. Certainly the *Scorpio* was the dominant type of the two. A picture of a tower in stages (*Chaldean Account Gen.*, 169) shows in the foreground a river in which is a huge crab, much larger than the fish around, but of course the scene is not zodiacal. Montfaucon (*Sup. I.*, Pl. LIII.) gives a curious figure of "Hercules Magusanus," "détournée sur le bord de la mer en 1514 à West-capello Bourg de la Zelande." The hero, who is naked with the exception of a *toga* over the left arm and head, holds a dolphin (a solar and stellar type, vide Ruskin, *Queen of the Air*, i., 32) in his right hand, and a forked staff resembling the "twig" or divining rod in his left, whilst a nondescript scorpion-crocodile-crab touches his left foot with its long pointed snout. Magusa is given by Pliny (*Hist. Nat.*, vi., 32, 35) as the name of towns in Arabia and Ethiopia.

In all this there is nothing of a crab-totem or of crab-sprung men; darkness, as in countless other myths, seizes on the sun when he reaches ocean (crab-region, sea, and also under-world), stings, bites, and swallows him. Thus, in Egyptian myth, the crocodile of the West fed on the setting stars. Whether a "savage" (whatever that term may mean) or a non-savage first thought out the crab-myth, he had a reason for the faith that was in him; and he no more "invented" the story than Kadmos beguiled a rainy day with the "invention" of the alphabet.

ROBT. BROWN, JUN.

#### APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Feb. 23, 8 p.m. Inventors' Institute.  
 8 p.m. Society of Arts: Cantor Lecture, "The Chemistry of Pigments," by Mr. J. M. Thomson.  
 8 p.m. Aristotelian: "Schopenhauer's 'The World as Will and Idea,'" continued by Mr. W. S. Beeton.  
 8.30 p.m. Geographical: "A Recent Exploration of the King Country of New Zealand," by Mr. J. H. Kerry-Nicholls.  
 TUESDAY, Feb. 24, 3 p.m. Royal Institution: "Museums and National Education," by Prof. Sidney Colvin.  
 8 p.m. Anthropological Institute: "Notes on the Race-types of the Jews," by Dr. A. Neubauer; and "The Racial Characteristics of Modern Jews," by Mr. Joseph Jacobs.  
 8 p.m. Civil Engineers: "The Metropolitan and District Railways," by Mr. B. Baker and Mr. J. Wolfe Barry.  
 8 p.m. Society of Arts: "The Spanish Gold-fields and the Mines of Rio Sil."  
 WEDNESDAY, Feb. 25, 11.30 a.m. British Museum: "Egyptian Antiquities," by Miss Beloe.  
 8 p.m. Literature: "Lucifer as portrayed by Mr. Bailey in his 'Festus,'" by Mr. R. B. Holt.  
 8 p.m. South Place Institute, Finsbury: "Oligarchy and Democracy," by Mr. J. A. Pictou.  
 8 p.m. Society of Arts: "Methods of supplying Steam-boilers with Water," by Mr. W. D. Scott Moncrieff.  
 8 p.m. Geological: "On a Dredged Skull of *Oribos moschatus*," by Prof. W. B. Dawkins; "On Fulgurite from Mont Blanc," and "On Brecciated Porphyro-roses antio," by Mr. Frank Rutley.  
 THURSDAY, Feb. 26, 3 p.m. Royal Institution: "The New Chemistry," by Prof. Dewar.  
 4.30 p.m. Royal Society.  
 8 p.m. Society of Arts: "Tempered Glass," by Dr. F. Ederick Siemens.  
 8.30 p.m. Antiquaries: "The Seals of the University of Cambridge," by Mr. W. St. John Hope.  
 FRIDAY, Feb. 27, 11.30 a.m. British Museum: "Egyptian Art," by Miss Beloe.  
 7.30 p.m. Civil Engineers: Students' Meeting, "The Gauging of Flowing Water," by Mr. H. T. Turner.

- 8 p.m. Quckett Microscopical Club: "The Conjugation of *Rhabdonema Arcutum* Kütz," by Mr. T. H. Buffham.  
 8 p.m. Browning: A Paper, by Mr. E. W. Radford.  
 9 p.m. Royal Institution: "A Marine Biological Laboratory," by Prof. E. Ray Lankester.  
 SATURDAY, Feb. 28, 3 p.m. Royal Institution: "Richard Wagner," by Mr. C. Armbruster.  
 3 p.m. Physical: "Notes on the use of Nicol's Prism," by Mr. James E. McConnell.  
 4 p.m. National Indian Association: Annual Meeting.

#### SCIENCE.

*Aeschylus Choephoroi*. With Introduction and Notes. By A. Sidgwick. (Oxford: Clarendon Press.)

IN preparing an edition of the *Choephoroi*, the most corrupt of the three tragedies of the Aeschylean Oresteia, Mr. Sidgwick had a most difficult task before him. The plan of his *Agamemnon* had to be followed, as concerns the amount of discussion given to difficult passages; that is to say, his judgments had to be given with the conciseness necessary to keep the volume within the compass required by the Clarendon Press, and yet with sufficient detail to make the grounds of his decision intelligible to sixth-form boys as well as more advanced students at the universities. He appears to me to have hit off this mean with very considerable success. The Introduction gives in twenty-seven pages a general account of the Oresteia, the growth of the story, the plot of the *Choephoroi*, remarks on it as a drama, a comparison with the Sophoklean Oresteia, a brief notice of the MSS. and scholia. The notes are supplemented by five appendices: (1) on the Remote Deliberative, (2) on 819-837, (3) on the use of *iva* *ὡς ὅπως* in a final sense with the imperfect and aorist indicative, (4) on the Scholia, (5) on some conjectures of Mr. Verrall.

Speaking of the notes as a whole, they have the great recommendation of being very readable. Mr. Sidgwick's style is fresh and interesting. To be interesting when one is balancing interpretations is no easy matter; and in Aeschylus, particularly in this much vitiated play, interpretations branch off into every shade of variety. Anyone who wishes to estimate this for himself may do it by examining the second volume of Wecklein's new edition. In that will be found the "less certain conjectures" of an innumerable army of critics; and it happens not unfrequently that on the more disputed lines these conjectures take up a complete octavo closely-printed page. To advanced students such a conspectus is invaluable; and whatever effect it produces on ordinary readers, critics of new editions will have an *ἀφορμή* from which they may start with unparalleled safety to weigh opinions and pronounce on probabilities. I have kept this, with Wecklein's text, before me constantly in reading Mr. Sidgwick's little volume. As might be expected, the two editors are very often at variance; for Wecklein is rigidly conservative, Mr. Sidgwick accepts many radical changes.

Of his own conjectures he speaks with great diffidence. They amount to only three in all. The most plausible of these is perhaps the supplementary *πάτερ* in 450. *Οἰκίων* genitive of *οἶκος* in 962 for the MS. *οἶκων* seems hardly so satisfactory, although it has also been made by Rosbach. *κλύση* for *ἐλάση*, 967, is ingenious, but cannot be

thought to be really settled by the metre, which here is a very uncertain guide. I observe that both Wecklein and Sidgwick agree in accepting the scholiast's *ἔλασε δ' ἐς τὸ πᾶν* in 935 for *ἔλακε* of MSS. The note here—"Literally, 'he drove to the uttermost,' i.e., 'he has accomplished his course,'" is not happy as a paraphrase of the scholiast's words, *ἤλασεν δὲ ἐς τὸ τέλος τὸν δρόμον, ὃ ἐστίν, ἦνσε τὸν ἀγῶνα*. But I cannot believe that the scholiast is right. The expression is strange as Greek and difficult to realise as poetry. Whereas *ἔλακε δ' ἐς τὸ πᾶν*, the correction of Schütz, has nothing which need stop us (Mr. Verrall has not convinced me that *τὸ πᾶν* is objectionable), and is certainly the most natural explanation of the doubtless corrupt *ἔλακε*. It might be well for our editor to balance more scrupulously than he has done the relation of the MS. readings to those of the scholia: a question, indeed, of the widest kind, and requiring the most careful introspection.

Before leaving this *τὸ πᾶν* I cannot but dissent from Mr. Sidgwick's verdict on *τὸ πᾶν ἀτίμως ἔλεξας*, 434. He pronounces it hardly admissible, and reads *ταφᾶς ἀτίμως*, a variation, but certainly a bad one, on Verrall's *ταφᾶν ἀτίμων*. To me the sense of the MS. reading seems excellent, and Conington's defence of it quite adequate. It appears, too, to be tolerably unmolested by conjectures, except that *ἔρεφεν* has been proposed by Metzger, *ἔρεφας* by Herwerden, neither with much probability. By the way, not the least merit of Mr. Sidgwick's volume is that Conington's excellent and careful commentary (I believe he thought it his best work, and I remember his complaining of the little success it met with) has been carefully weighed by the editor, as it obviously has been by Wecklein. Neither seems to have made much use of Prof. F. W. Newman's *Comments on the Text of Aeschylus*, a work, no doubt, in which the chaff much exceeds the grain, yet with some remarks worth quoting, e.g., *σεβαστέον* for *σέβας τῶν* (628). Mr. Newman also disputes with Heindorf and Paley the credit of *χρονίζοντας* (64).

Mr. Sidgwick's chief weakness is an excusable tendency to follow Hermann, particularly in his reconstitution of the corrupt choruses. In this I believe he will find himself in opposition to most students of the Aeschylean text, increasingly in proportion as the examination of MSS. has enormously increased since Hermann's time, and what was then accepted on faith is now subjected to the severe test of palaeographical probability. We are living, it is to be remembered, in the age of Cobet, and Cobet marks a new era in Greek philology. From this point of view, I confess my complete scepticism as to the form which Mr. Sidgwick has brought himself to adopt of some whole sections of the play—e.g., the stasimon *νῦν παραιτουμένη μοι, πάτερ*. In particular, it is almost impossible that *διαδικάζου* (787) should be a corruption of *καθ' ἑκάστην*, and very unlikely that *δὸς τύχας τυχεῖν δέ μου κυρίως* should find an adequate solution in *δὸς τύχας εὖ τυχεῖν κυρίως*. In a new edition, Wecklein's second volume ought to be constantly in Mr. Sidgwick's hands, for ingenuity is not confined to great names, and particular points are sometimes elucidated by men comparatively unknown.



But English scholars are apt to worship Hermann almost as much as German scholars idolise Bentley.

In 534 it is surely more probable that ἀνδρὸς is the antithesis of θεοῖον, and that we should translate "It is no empty vision—a vision of a real man"—of course, meaning Orestes. In 544 I have long believed the right word to be ἐπισφραῖς (see Dindorf's edition of Stephanus s.v. Εἰσφραῖω); and I would compare the very similar passage of Euripides (Herc. Fur., 1267, Kirchhoff):

"Εὐτ' ἐν γάλακτι τ' ὄντι γοργυπόδους ὄφεις  
ἐπισφραῖσσε σπαργάνοισι τοῖς ἐμοῖς  
ἢ τοῦ Διὸς σύλλεκτρος, ὡς ὀλοῖμεθα.

R. ELLIS.

### THE GEOLOGICAL SURVEY OF THE UNITED STATES.

DURING the last few months several voluminous Reports, issued by the Department of the Interior at Washington, and rich in valuable information on the geological structure and mineral resources of the United States, have reached this country. Some of these publications refer to the old "Survey of the Territories," with which Dr. Hayden's name has always been associated; while others relate to the work of that more recent organisation known as "The United States Geological Survey."

It may be recollected that in 1879 the geographical and geological surveys previously in existence—two under the Department of the Interior, and one under the War Department—were discontinued by Act of Congress; and at the same time a new and far more comprehensive institution was inaugurated. The new Survey is an organisation of truly national character. While the objects of its predecessors were confined to the elucidation of the geologic structure of this or that particular region, the aim of the new Survey is to explore the broad domain of the entire Union. The personal element which was associated with the early surveys has thus disappeared. It is no longer possible to speak of the "Hayden Survey" or the "Powell Survey" or the "Wheeler Survey"; but all these minor corps have been absorbed—or perhaps, we should rather say, supplanted—by one central organisation which is simply *The Survey of the United States*.

So fundamental a change of administration necessarily needed much time for its completion. The affairs of Dr. Hayden's Survey were not to be wound up in a day; and it is easy to understand that after the old staff had been disbanded difficulties arose in the issue of the final Report—that Report which was to close for ever the work of the Territorial Survey that had been going on for twelve years. This publication has, however, at length appeared; and it now lies before us in the shape of two bulky octavo volumes, with an accompanying Atlas, forming *The Twelfth Annual Report of the United States Geological and Geographical Survey of the Territories*.

Geologists will be disposed to offer a warm welcome to this Report, for here we find for the first time a detailed account of the geologic structure of the Yellowstone Park. Preliminary Surveys, dating back to 1871, had indeed been made; but the so-called Park occupies a vast area, and the early explorations, necessarily of a sketchy character, failed to supply such details as would satisfy the specialist. During the later examination of this region, several groups of geysers and hot springs not previously known were discovered. Dr. A. C. Peale, who contributes to the Report an elaborate monograph on what he terms "Thermohydrology"—a branch of science that deals with hot

springs in all their bearings—is disposed to regard the geysers of the Yellowstone Park as older than those of New Zealand, and these again as older than those of Iceland. Much may be said in support of such a chronology. In Iceland there are volcanoes still active in the neighbourhood of the geysers, or at least not at any great distance from them; in New Zealand the associated volcanoes have long passed into the "solfatara stage," and no record of their eruption is extant; while in the Yellowstone region the volcanoes are of such remote antiquity that their very site is no longer definable.

It is exceedingly appropriate that Dr. Hayden's final Report should deal largely with the geology of the Yellowstone Park. It was his early writings that first drew attention to the remarkable features of this "fire-ridden country"; it was he who originally suggested that the district should be set apart as a reservation; and it was, we believe, mainly through his personal influence that Congress was eventually induced to reserve it.

On the consolidation of the surveys, and the foundation of the great National Organisation in 1879, Mr. Clarence King was appointed to the responsible office of Director. In due course he issued his *First Annual Report*, which, though little more than a thick pamphlet, contained important suggestions for the future operations of the Survey. In the early part of 1881 Mr. King was induced to resign, and Major J. W. Powell, previously Director of the Bureau of Ethnology, succeeded him as chief of the geological administration. At the close of the fiscal year it became Major Powell's duty—although he had been in office less than four months—to give an account of the progress of work in his department. This forms the *Second Annual Report of the United States Geological Survey*—a large and handsome volume containing not only such official details as might be expected, but also much matter of general interest to geologists, on such subjects as Nomenclature and Cartography. But by far the larger part of this volume is occupied by a series of synopses of geological monographs to be subsequently published. These abstracts are in the highest degree acceptable, not simply as foreshadowing future publications, but, being themselves voluminous, they contain in most cases a sufficiently full summary of facts and conclusions to satisfy any ordinary reader. Among the more generally attractive papers in this volume may be mentioned one by Mr. Emmons on the geology and mining industry of Leadville; and another by Mr. Becker on the Comstock Lode and the Washoe District, both illustrated by coloured geological maps. These preliminary reports will be highly appreciated by those who are interested in mining operations in the West. There can be no question that the rapid publication of short memoirs on the mineral resources of a country is the best possible means of rendering a geological survey popular.

Quite recently *The Third Annual Report*, forming a fit companion to the preceding volume, has been received in this country. Anyone perusing this Report will be struck with the comprehensive view taken by Major Powell and his colleagues of the functions of a Geological Survey. Not content with field work, with analyses of rocks in the chemical laboratory, and with the study of microscopic sections, they have established a well-appointed physical laboratory for geological purposes. The introduction of experimental methods into geology is not new, but the foundation of a laboratory of this character is decidedly a fresh departure, and one which is likely to be followed by most important results. In this laboratory the geologist may study the phenomena attending the fusion of

rocks under varying conditions of pressure, and here he may determine the thermal conductivity, the coefficients of elasticity and viscosity, and other physical constants of his rocks. Many phenomena connected with the physics of rock-masses are still obscure to a dense degree; and the work to be accomplished in this laboratory by Dr. Carl Barus, under the direction of Mr. Clarence King, may be expected to throw light upon some of the problems that have so long awaited solution.

It is impossible to notice here the many articles contained in this Third report, but we may point especially to Prof. Marsh's essay on "Birds with Teeth," a subject which he has made entirely his own; and to Dr. Irving's description of the copper-bearing rocks of Lake Superior—a paper which is illustrated by several chromolithographs displaying the microscopic structure of many of the rocks. The free introduction of colour into the works issued by the United States Survey is a powerful witness to the value in which this institution is held. The publications of the Survey, without being sumptuous, are embellished in a manner worthy of their subject; and it is evident that, to do this, the administration must be conducted with no niggardly hand.

These remarks are especially applicable to the beautiful monograph by Capt. C. E. Dutton, entitled *The Tertiary History of the Grand Cañon District*. By "the Grand Cañon District" is here meant that region—situated chiefly in Arizona, and occupying more than thirteen thousand square miles—which drains into the Grand and Marble Cañons of the Colorado River of the West. On no one would the task of describing this remarkable region have more fitly fallen than on the director of the survey himself, for it was in this country that a great deal of Major Powell's early geological work was carried on. Compelled, however, by his connexion with the Bureau of Ethnology to discontinue field exploration some years ago, the work passed into the hands of his old colleague Capt. Dutton. It need hardly be said that this officer threw himself with energy into the task. The Cañon district is, indeed, of so marvellous a character as to excite enthusiasm in any one, while the lessons on earth sculpture that the cañons have to teach are little short of fascinating to the student of physical geology. Probably, in no other region in the world can the effects of denudation be studied on so grand a scale. The subject of cañon-making is discussed by Capt. Dutton in so philosophic a manner that if all his earlier writings were destroyed, and this monograph remained his sole work, it would be sufficient to place him at once in the front rank of physical geologists.

Notwithstanding all that has been written of late years about the majestic rocks of the Cañons, Capt. Dutton declares that "their sublimity has been hitherto underrated." The reader's efforts to realise the extraordinary scenic features of the region are aided by the skilful pencil of Mr. W. H. Holmes. With a keen eye for appreciating the geological characteristics of a scene, and with a rapid pencil for portraying them, Mr. Holmes has executed a large number of sketches of Western scenery, many of which are reproduced in the present volume. Both Major Powell and Capt. Dutton testify to the fidelity with which he has depicted the fantastic shapes and glowing tints of the rocks of the Cañon region. In official reports we are accustomed to find little more than diagrammatic representations of the physical features of a country; but Mr. Holmes has embellished the Cañon monograph with illustrations which we do not hesitate to pronounce the finest to be found in any geological treatise. His masterpieces are contained in a

folio atlas accompanying Capt. Dutton's report. As we turn over these panoramic sketches of the Cañons we almost forget that we are looking through a geological atlas accompanying an official report; but feel rather that we are contemplating a series of highly finished sketches selected from the portfolio of an accomplished artist. F. W. RUDLER.

## CORRESPONDENCE.

## A CORRECTION.

St. Andrews: Feb. 14, 1885.

As the *Journal of Philology* appears only at long intervals, will you allow me to correct through the medium of your paper an error in my recent article on "Greek Tragedy"? *Journal of Philology*, No. 26, vol. xiii., p. 212, l. 22, for Schneidewin's read G. Wolff's. My "postscript" was written where I had no access to books of reference, and memory deceived me. LEWIS CAMPBELL.

## SCIENCE NOTES.

THE Geological Society has this year awarded the Wollaston Medal to Mr. George Busk, in consideration of his researches on Fossil Polyzoa and on Pleistocene Mammalia; the Murchison Medal goes to Prof. Ferdinand Roemer, the well-known palaeontologist of Breslau; the Lyell Medal is given to Prof. H. G. Seeley, in recognition of his long-continued work on Fossil Saurians; and the Bigsby Medal, which is awarded every two years, has been assigned to M. Renard, of the Brussels Museum, as an appropriate tribute to the great value of his petrographical researches.

MESSRS. MACMILLAN will publish shortly the first part of a *Course of Practical Instruction in Botany*, by Mr. F. O. Bower, of South Kensington, and Dr. Sidney H. Vines, of Cambridge. This first part deals with Phanerogama to Pteridophyta, and will have a Preface by Mr. W. Thiselton Dyer, of Kew.

WE understand that the *Quarterly Journal of Microscopy and Natural Science* will in future be published by Messrs. Baillière, Tindall, & Cox. This journal, which is the official organ of the Postal Microscopical Society, has been enlarged, but the price will remain as heretofore (1s. 6d. per quarter). Mr. Alfred Allen will continue to edit the publication on behalf of the Society.

THE Italian Government is distributing among wine-growers the seeds of American vines which are alleged to possess immunity from the ravages of phylloxera.

## PHILOLOGY NOTES.

WE hear that Prof. A. S. Wilkins has finished his edition of the "Epistles" and "Ars Poetica," which will form the third volume of *Horace* in Messrs. Macmillan's classical series.

OTHER forthcoming volumes in the same series will be Books XIII. and XIV. of Ovid's *Metamorphoses*, by Mr. C. Simmons; and Books I. to V. of Plato's *Republic*, by Mr. T. H. Warren.

PROF. FICK has in preparation a work on the *Iliad*, in which he gives a reconstruction of the text in its probable original form, in accordance with the principles of linguistic criticism which he has already applied in his investigation of the *Odyssey*.

MR. D. NUTT will shortly publish a Grammar of the Dutch Language, by A. L. Snell, late head master of Hanover School, Port Elizabeth.

It is based on the works of the best Dutch grammarians, and the rules are fully illustrated by examples taken from the classic writers of Holland.

IT is very satisfactory to find that the reception of Dr. Merguet's *Lexicon to the Orations of Cicero*, has been such as to encourage the indefatigable author and his enterprising publisher (Jena: Fischer) to begin the issue of a similarly exhaustive *Lexicon to Caesar*. Our notice of the former has been somewhat unduly postponed, but it is impossible to judge a work of the kind fairly, except after long and frequent use of it. Dr. Merguet's *Lexicon* stands such a test thoroughly; and one can hardly speak too warmly of the help which such a transcription of the context of every important word gives to the student of the diction of Cicero. Unfortunately its cost places it out of the reach of most private students—a copy bound for use can hardly be procured under £10; but it ought to find a place in every public library of any pretensions to completeness in the direction of philology.

STUDENTS of Cicero ought not to overlook two excellent editions of the speech *pro Archia*, recently published by M. Emile Thomas in Hachette's series. The larger critical edition contains a new collation of the *Codex Gemblacensis*, the primary authority, a very complete introduction and full critical and explanatory notes. M. Thomas has overlooked Mr. J. S. Reid's masterly edition, but otherwise, his command of the literature is adequate and his judgment sound. In the smaller edition (at thirty centimes, a marvel of cheapness!), which is illustrated by more than a dozen woodcuts, there is a brief but adequate introduction, excellent little notes, and a critical, a historical, and a rhetorical Appendix. It is really a model little school-book.

OSTHOFF's essay on *The History of the Perfect in Indo-Germanic*, with especial reference to Greek and Latin (Strassburg, 1884), is full of interesting suggestions. Among others we may mention his explanation of the Greek perfects—*ἔστη-κα*, *ἔβη-κα*, *ἔειπ-κα*. In the final syllable he sees the particle *ka*, a Doric by-form of *ku* (see Gustav Meyer's *Griechische Grammatik*, § 22). A similar blending has taken place in Sanskrit *tasthā-u*, *dadhā-u*, &c. The veteran Georg Curtius, however, in his last publication, *Zur Kritik der neuesten Sprachforschung* (Leipzig, 1885), observes that *ku*, like *ku*, is used to express the eventual or conditioned, and is never found in Homer with the perfect indicative.

THE philological students in the University of Rome have addressed to the Minister of Public Instruction a petition requesting that some of their number should be attached to the Italian Red Sea Expedition, with the object of exploring the island of Socotra and the adjacent mainland, in order to ascertain whether any inscriptions exist capable of throwing fresh light on the origin of the Indian alphabets, and on the commercial relations which are known to have existed between India and the Arabian peninsula. It is also suggested that the more accurate determination of the linguistic and ethnological affinities of the people bordering on the Red Sea might be included in the scope of the proposed investigations.

THE *Euskal-Erria* of February 10 contains a translation of the review by Prof. Rhys of Don Arturo Campion's *Leyes fonéticas de la Lengua Euskara*, which appeared in the *ACADEMY* of August 2, 1884. We learn that Señor Campion is preparing to publish a further contribution to Basque philology under the title *Adaptacion euskara de las palabras latinas ó románicas*, to be followed later by another entitled *Adaptacion latina y románica de las palabras euskaras*.

## MEETINGS OF SOCIETIES.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Thursday, Feb. 5.)

THE President in the Chair.—Admiral Tremlett communicated a paper on the "Pierres à Bassins," or rock basins, of which many instances occur in Brittany, in which he pointed out that, so far from being Druidical rock altars, with basins to catch the blood, the hollows were merely the places whence querns had been extracted.—Mr. Somers Clarke read some interesting "Notes on the Screen in Sandridge Church, Herts," describing its peculiar character as a solid stone wall with door and windows between nave and chancel.—Among the objects exhibited were, in addition to drawings illustrative of the papers read, some rubbings of recently-found brasses in Norfolk, by Mr. Vincent; and three medieval patens, also in Norfolk, by the Rev. C. R. Manning.

PHILOLOGICAL SOCIETY.—(Friday, Feb. 6.)

REV. PROF. SKEAT, President, in the Chair. Mr. H. Sweet read some "Old-English Contributions." He said that the usual derivation of *to reek* from an Old-English *reccan* was not quite correct, the actual form in Old-English being *reccan* (pret. *rohte*), which was probably due to confusion with *reccan*—"direct," "recount." He explained *bilewit* "simple" as = "bill-white," originally applied to young birds; and Middle-English *-ild* in *mabelild* "chatterer" as the *-ild* of Old-English feminine names. He attributed the so-called "palatal-umlaut" in Mercian *hēh* = *hēah*, &c., as being really due to the guttural of the following consonant. The late West-Saxon *y* in such words as *hyme*, *ya*, *hyt*, was attributed to their want of accent, these forms being specially Western, as confirmed by the evidence of Modern English.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Feb. 10.)

FRANCIS GALTON, Esq., President, in the Chair. Mr. H. H. Johnston read a paper on "The People of Eastern Equatorial Africa." The races treated of extend over a region of Eastern Africa lying between the first degree north of the equator and five degrees to the south, and bounded on the west by the thirty-fourth degree of east longitude, and on the east by the Indian Ocean. The forest country on the hills, or along the rivers, is occupied by resident agriculturists, almost exclusively belonging to the Bantu family, ethnologically and linguistically; and the forbidding wilderness in the plains is ranged over by tribes of either Galla or Masai origin, both of which may be roughly classed with the Ethiopic or Hamitic groups. The Wataita are of medium height, and have fairly good figures, but the men are somewhat effeminate and slight-looking. In facial aspect there is much variation. The teeth are filed and sharp-pointed, and the ears are so misshapen, by prevailing fashion, that it is hard to guess at their original shape. The body is disposed to be hairy; but is carefully depilated all over, even to the plucking out of eyebrows, eyelashes, beard, and moustache. The hair is allowed to grow only on the occiput, and here it is much cultivated and pulled out into long strings, which are stiffened with grease and threaded with beads. There are but slight traces of religion among the Wataita. They are afraid of spirits who are supposed to dwell in large forest trees, and perhaps for the reason that their dead are always buried in the forest. Their marriages are arranged, first by purchase, but after the preliminaries have been settled, the girl runs away and affects to hide. She is sought out by the bridegroom and three and four of his friends, and when found is seized and carried off to the hut of her future husband. The Akamba, who live to the north of Taita, are a very roving, colonising people and great hunters. One of the most interesting tribes are the Wa-taita, who exhibit marked peculiarities in their language and ideas. They are of fair height, some of the men attaining to six feet. They frequently let the beard and moustache grow, and usually abstain from plucking out eyelashes and eyebrows. Circumcision is general. Marriage is a matter of purchase; but no sign of imitating capture seems to be practised here. They number about two thousand, and bear an excellent reputation among the coast traders for honesty and friendliness. Mr. Johnston described some of the



chief characteristics of several other tribes with which he had come in contact during his visit to Kilimanjaro, and referred particularly to the languages spoken by the various peoples, one of the most interesting of which is the Massai, which has many characteristics not possessed by most of the other African languages.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 12.)

MR. FRESHFIELD, V.-P., in the Chair.—Mr. Kirby, bursar of Winchester College, exhibited some charters belonging to the Corporation of Winchester which had recently been discovered in a solicitor's office, having been probably removed by a previous town clerk. Hitherto the earliest known charters of the Corporation were of the reign of Queen Elizabeth. The newly-discovered charters, thirty in number, were granted by the following kings: Henry II., Richard I., Henry III., Edward I., II., and III., Richard II., Henry IV., Henry VI., Edward IV., Henry VIII., Philip and Mary, and Charles II. The privileges granted in the earliest charters are freedom from toll and other franchises to all citizens who are members of the Gilda Mercatoria; and one of the charters of Henry II. confirms a charter of Henry I., which is not extant. Henry III. grants a mint and exchange (five mints having been extinguished by Henry I.) and water-mills at Coybury. Edward III. grants exemption from barbanage and "Bretagnium," a payment for the repair of wooden outworks. Henry VI. grants a market to be held on Saturday, instead of on Wednesday and Sunday. During the Wars of the Roses the town was ruined, and Edward IV. exempted the city from certain dues to the Crown (a grace which was repeated by Charles II.), and granted them the goods of felons. For a similar reason Henry VIII. exempted the mayor from coming to London to take oath at the Exchequer, and Philip and Mary granted to the Corporation the chief rents of certain house property belonging to dissolved monasteries. This was probably done in acknowledgment of the reception of the king and queen at their marriage by the city. One of the deeds discovered was an agreement between the prior and chapter of St. Swithin's and the mayor and Corporation concerning their respective duties in repairing the town wall.—Canon Jenkins sent an account of the discovery of Saxon relics at Lympe, including bones, spear heads, and fibulae, set with garnet-coloured glass.

NEW SHAKSPEARE SOCIETY.—(Friday, Feb. 13.)

DR. F. J. FURNIVALL, Director, in the Chair.—Miss Grace Latham read a paper on "The Dramatic Meaning of the Construction of Shakspeare's Verse, with especial Reference to the Use of the Extra Syllable and the Run-on Line," saying that Shakspeare wrote not to be read, but to be heard, and that, therefore, his verse, with all its irregularities, its pauses, rhymed couplets, &c., was constructed with a view to the effect it would produce when listened to, and to the manner in which it would express by its sound the ideas and passions of the *dramatis personae*. Miss Latham then showed that many of the chief peculiarities of his style were common to other dramatists of the Elizabethan school, quoting from Peele and Green, and showing how their choice of words, their arrangement of pauses, &c., expressed their meaning by sound as well as by sense. Thus, for example, by introducing an extra syllable into an important word, the ear was attracted to it by the slight variation in the rhythm. In tender passages words were chosen which from their soft open sound are capable of being easily said with the necessary intonation, which could with difficulty be given to others having the same sense, but a sharper sound, while different metres were used to express the variations in the feeling of the speakers. Then, turning to Shakspeare, she showed how he gradually ceased to use those means of expression which, like the rhyming couplet, were conventional, and employed in preference those which do not jar on the ear by producing an unnatural effect, chiefly using the extra syllable and the run-on line, which by obliging the whole or part of a line to be read more or less rapidly, and by creating effective and natural pauses in the midst of a sentence, bring the blank verse nearer to the speech of daily life. In illustration of this

portion of the paper, she quoted from "Midsummer Night's Dream" and "Richard III." as early plays, and from "Coriolanus" as a later one.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, Feb. 13.)

MR. A. J. G. BARCLAY, President, in the Chair. Prof. Tait communicated a note on a Plane Strain, which was read by Mr. W. Peddie. Dr. Muir gave an account of a paper by Mr. P. Alexander on Boole's proof of Fourier's Double Integral Theorem, and afterwards enunciated several theorems of his own on the Arbelos. Mr. Peddie discussed reflected rainbows; Mr. Allardice gave a note on spherical geometry, and Mr. A. Y. Fraser made some remarks on a problem in plane geometry.

ROYAL ASIATIC SOCIETY.—(Monday, Feb. 16.)

SIR W. MUIR, President, in the Chair.—Mr. Walhouse read a paper by the Rev. T. Foulkes, of Coimbatore, "On the Pallavas." In this paper, Mr. Foulkes took advantage of the great mass of inscriptions existing in South and West India, and which have, in recent years, been edited by Messrs. Sewell, Rice, &c. By these means he has been able to rehabilitate an extensive and powerful dominion which flourished from Orissa far into the North and West Dakkan for nearly nine centuries, from the 3rd and 4th A.D. to the 12th or 13th. During the whole of this time the history of the kingdom of the Pallavas is continually, though fragmentarily, recorded in the inscriptions, which have preserved many of the royal names. Mr. Foulkes has, with great care and trouble, constructed a Chronological Table of the varying history of the Pallavas for this long period. Their constant foes were the Chalukyas and the Cholas, the latter of whom ultimately prevailed over them. Their principal seat and stronghold seems to have been Kanchipur (or Conjeeveram), one of the most holy cities of the South of India.

FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromes, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

*La Renaissance en Italie et en France à l'Époque de Charles VIII.* Par M. Eugène Muntz. (Paris: Firmin-Didot.)

THIS volume, so full of spirit and erudition, so bountifully illustrated, and so finely printed, is a magnificent memorial of that distinguished amateur, the late Duc de Chaulnes, who in his short life managed to win fame both as a soldier and a promoter of art, and to prove himself a worthy descendant of the Alberti and the De Luynes. It is but the half of the work which he proposed to accomplish with the aid of M. Muntz. He charged himself with the history, military and diplomatic, of the famous expedition into Italy of the young Charles VIII. To M. Muntz he assigned the task of passing in review the antecedents and the effects in France and Italy of that expedition in its relation to art and the Renaissance. He did not live to complete his share of the work; but M. François Delaborde has undertaken to arrange and edit the documents which he collected for the purpose. These, under the title *Histoire diplomatique et militaire de l'Expédition de Charles VIII. en Italie*, will be published by MM. Firmin-Didot during the present year.

It need scarcely be said that the late Duc de Chaulnes made a wise choice of a *collaborateur*. The knowledge, the patience, and the taste requisite for the task were all possessed by M. Muntz; the labour was congenial, the road well known to him, and the result is, as might have been expected, a

learned and luminous picture of the history of the Renaissance in the fifteenth century. We confess that we do not see in it any sign of the influence of the late Duke, even in the collection of materials: the work, in spirit and execution, is purely that of M. Muntz. The merit of instigation and of enterprise may belong to the former, but the statement on the title-page, that the work is published "sous la direction et avec le concours" of the late President of the Musée des Arts décoratifs, sufficiently acknowledges his part in the performance.

M. Muntz has too often and too strongly pronounced his views of the Renaissance for us to be in any doubt as to the view that he will take. It is with difficulty that he will admit any charges against the beneficence of its influence or the nobility of its spirit. To accuse it of a tendency to irreligion is heresy; for freethinkers have existed in all ages, and was it not fostered by the Church? In his eyes the employment of *condottieri* showed no loss of valour, for were not citizens as ready as ever to fight each other? The bloodless campaigns of hired soldiers were a sign of noble humanity; the apathy of the Church in allowing the spread of ideas contrary to the most sacred dogmas was a glorious example of tolerance. Here is not the place to combat these views, even if we wished to do so: they have sufficient reason on their side to warrant their exposition, and no one could state them more clearly, or defend them more fairly, than M. Muntz. Only we have heard them before, and in a work like this should have been satisfied with a little less of *parti pris*. As in his *Précurseurs de la Renaissance* we should have been glad of some more distinct recognition of the naturalistic movement, so in this, which deals with France as well as Italy, some more full and generous account of the noble French art which the Renaissance extinguished would have been welcome, if only for the sake of contrast. The feeling of joy at the reconquest of France by Rome, though a bloodless and aesthetic reconquest, would have well borne a little mitigation. The principal defect in the book is, however, one inherent in its scheme. The date of the expedition of Charles VIII. might be a very convenient one to determine a view of part of the Renaissance in Italy: the forces which induced its culmination were then in full activity, no element was wanting, and there is a certain value in concentrating the attention, not on the well-known result, but the events which preceded it; but for a view of the Renaissance in France it is very different. Of that the history had scarce begun, and M. Muntz has been, perforce, confined to what is merely the first chapter of it. His book is necessarily devoted three-fourths to Italy and but one to France; and, while the former part is, if anything, too full, the latter has to be eked out by an account of the expedition as given in the *Vergier d'honneur*, by André de la Vigne, and of the collecting in Italy of those art treasures which were to be left behind by the conqueror at the battle of Fourona; events, no doubt, very interesting in themselves, but treated on a scale misproportioned to the rest of the work. The book is therefore substantially an account of the Renaissance in Italy with a fragment on France; may, indeed, be viewed as a fragment altogether—a noble and

a colossal *torso* we may say, but palpably and awkwardly incomplete.

This is, however, a defect which M. Muntz can, and, we hope, will remedy, by persevering with those brilliant labours, which, commencing with the "Précurseurs," are continued in this admirable view of the Renaissance in the fifteenth century. There is very little incompleteness in the view he takes of any period to which he devoted his attention as a historian. Though he may fix his eye steadily upon one point—viz., the development of the classic principle in modern art—he loses sight of none of the forces at work, and of none of the phases of their activity. The progress of architecture and sculpture engages his attention as much as that of painting; he neglects neither engraving nor miniature, neither tapestry nor costume. Not only artists, but patrons; not only scholars, but poets and historians; not only manners, but politics, take their due place in the full and round picture he presents of the time. Any one who wishes to know what the life of a man of cultivation in the fifteenth century in Italy was like can scarcely do better than read this last book of his. No work of the kind has ever yet been so well illustrated, and merely to "look at the pictures" would be no mean education in the art and the manners of the time; but they are completely dominated by a text which is as entertaining as it is learned, for M. Muntz bears his knowledge "lightly, like a flower."

COSMO MONKHOUSE.

#### THE EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.

THE Exhibition of the Royal Scottish Academy which opened to the public last Saturday derives its interest mainly from the works of local painters. The contributions from London—though they include Mr. Orchardson's "Voltaire," a very admirable reduced replica of his Academy picture of 1883, Mr. Pettie's "Site of a Christian Church," Mr. M'Whirter's "Windings of the Forth" and his "Sermon by the Sea," and Mr. Thomas Faed's "What is the wee Lassie thinkin'?"—are, on the whole, less numerous and less important than is usually the case, and foreign art is almost unrepresented.

Mr. W. E. Lockhart is seen at his best, and in a more poetic vein than is common to him, in "The Swineherd," a picturesque, skin-clad boy of Majorca, perched on the shattered fragment of a marble column blowing a great white conch-shell, a subject treated with the artist's accustomed power of draughtsmanship and splendour of colour. Mr. Thomas Graham, who was recently elected an honorary member of the Scottish Academy, sends a slightly painted, but fresh and attractive, picture of a rustic belle, bearing a basket of provisions for the midday meal of the haymakers, along with a smaller subject, "The Maid of the Inn," a loosely painted work, far less satisfactorily representative of this attractive, but singularly unequal, artist. Mr. Robert Gibb continues his series of military subjects, and exhibits "Letters from Home," an interior of a Crimean tent, with two officers examining their newly-arrived correspondence. The subject is well conceived and effective, but it would have gained by a somewhat more searching and thorough execution, and by greater variety and subtler blending of colour. Sir Noel Paton is represented by a life-sized head of Christ, which formerly figured in the Grosvenor

Gallery, and by a small and very highly finished cabinet-piece of "Sir Galahad and his Angel." In "If thou hadst known," Mr. Hole has taken a new departure, and exhibits the most impressive work of religious art that has recently appeared on our Academy walls. It shows, under a tender effect of grey evening light, the figure of Christ seated on the Mount of Olives, contemplating the distant city with its lighted dwellings, and its temple enclosure from which rises the smoke of the evening sacrifice. Mr. Hole has only one other subject—a moonlit scene in a village street; for during the past year he has been mainly occupied with etchings, especially with an extensive series of portraits of the Edinburgh Professors which is to be shortly published. In "A Tiff"—a child with a kitten—Mr. Otto Leyde shows one of the most pleasing and satisfactory works that we have seen from his brush. In "A Daughter of Eve" Mr. R. McGregor depicts a strapping beauty and her rustic swain with much vigour, if with no great delicacy; and in "Love lightens Toil" and "Waifs and Workers" Mr. T. Austin Brown and Mr. J. Michael Brown, two of the most promising of our younger figure painters, maintain their successes of last year.

In the landscape department Messrs. Smart, Beattie Brown, Alex. Fraser, and Waller-Paton contribute their usual quota of work. Mr. Geo. Reid is represented by a rich and powerful autumn subject of embrowned beech foliage and woodmen busy among the fallen trees. Mr. D. Farquharson exhibits one of his most successful landscapes in "November Twilight," with the delicate light dying away beyond the tracery of bare tree stems, and a dark foreground filled with folded sheep. Mr. J. C. Noble is represented very richly in the seven landscapes that he sends, among which we may name a large subject, "The Vale of the Clyde," and a smaller picture, "By the Sea," which, in its mellow quietude, is immediately suggestive of the old Dutch landscapists. Mr. W. D. M'Kay shows several vivid spring effects, but his most important work is a carefully rendered view on the Teviot. Mr. J. L. Wingate is another prominent exhibitor of excellent landscape subjects, though his largest picture, "The Poachers," might have been carried further with profit.

In portraiture the exhibition contains rather less of interest than usual. Here, however, we have the finest production of Mr. R. Herdman's brush that we have yet seen—"Mrs. Horn," a three-quarter length portrait of a blue-eyed lady, standing with hands laid together in front and holding a fan of grey feathers, the warm creamy whites of her drapery culminating in the hues of a yellow rose that is set at the breast. Other powerful portraits come from Mr. Geo. Reid, Mr. W. M'Taggart, and Mr. Jas. Irvine, and two charming pictures of children are exhibited by Mr. P. W. Adam and Mr. C. M. Hardie, while the latter artist shows also a singularly clever full-length cabinet portrait of "John Smart, Esq., R.S.A.," the well-known landscape painter.

In the water-colour room we have excellent work from Messrs. W. E. Lockhart, T. Austin Brown, Thomas Scott, James Little, James Douglas, P. W. Nicholson, and R. B. Nisbet; and the works of sculpture include Mr. Geo. A. Lawson's "Ave Caesar!" Mr. T. Stuart Burnett's fine statue of a youth and a hound, and several spirited and picturesque heads in bronze by Mr. G. W. Kinloch. J. M. GRAY.

#### "LE SALON PARISIEN."

AN exhibition, which has no particular right to assume the title of "Le Salon Parisien," has been for a week or two largely visited, and a good deal talked about. It contains a certain

number of commonplace, or, at the best, mediocre paintings by elder and younger men from Hébert downwards; but it is in truth notable not for these, but for its possession of almost innumerable panels by M. Van Beers, the artist of the Low Countries, whose picture of the embarkation on board the yacht *La Sirène* made so much stir two or three years ago. This famous picture is indeed now exhibited, and with it are many others, not one of which is as important, but of which many have the dubious interest of piquancy. There is, it is, true, a large and sufficiently vacant canvas, called "Flirtation," and a similarly extensive rendering of an everyday scene in the Park; but the more noticeable things are the smaller ones, and some of them are of extreme smallness, but always with high finish. For the most part they are thinly painted, and for the most part dexterously, and even correctly, drawn; but what is it that M. Van Beers draws? It is chiefly the vulgarest of models; it is indeed women whom to dignify with the name of professional models would be to cruelly wrong an honest and necessary class. And these people, who, in our opinion, so superfluously encumber M. Van Beers's studio, fling themselves about in it in every attitude that lacks grace, while it hardly betrays freedom. No; we are by no means enamoured of the persons of M. Van Beers's choice, nor of the fashion in which they present themselves to that artist; nor is English criticism generally so enamoured, despite the suggestion of the *Spectator* in one of those curious notices of art which it is wont to address to the theologian, apparently, rather than to the connoisseur. M. Van Beers's subjects are bad; his conceptions are bad. But when we come to his treatment, there is little with which qualified criticism can be inclined to reproach him. He is a good colourist and an admirable draughtsman. "La Paresse" is, in all probability, the ablest of his smaller works, as it is assuredly the most piquant. It represents, in a luxurious interior, a vivacious and slender blonde, dressed scantily in black. The beauty and suppleness of the figure are well accentuated, and the face, though at several removes from refinement, is much less absolutely coarse than is usual in M. Van Beers's art. "La Paresse" is indeed a brilliant and sufficiently agreeable instance of M. Van Beers's workmanship. Higher up in Bond Street there is a collection of pictures by Bouguereau, one of the modern masters of the nude. He is not precisely a painter, for the true gift of colour has been denied him; but he is an exquisite draughtsman and an artist of refined taste. Yet, by reason of his dealing with the nude figure, a patronage has in England been lacking to his art which is bestowed on the draped vulgarities of Van Beers. The fact is the average English picture-seer, without taste, without learning or instinct, is unable to distinguish between the refined and the gross. He does not know the difference in the very slightest degree. It is only between the dressed and the undressed that he knows the difference. And in his ignorance he tolerates the one, and turns aside from the other.

#### THE "VINGTISTES" AT BRUSSELS.

"YOUNG BELGIUM" in art, as in literature, is courageously fighting for a place among the modern schools of Europe. The "Vingt," the "Essor," and the "Refusés" seek their inspiration in the country and people around them. Peasant women and children, woodmen and coalminers, fleeting impressions of sea and sky, autumn woodlands or spring meadows, filled with the sentiment of the season and the hour, are their favourite sub-



jects. It is a work-a-day world they bring before our eyes: the beauty of sun and earth and the dignity of labour and humanity shining beneath rough and degraded exteriors.

The "Escargots," as the Academies are opprobriously called by their youthful rivals, may shrug their shoulders over the Vogels, Ensors, and Finches, whose boldness and broad touch often result in almost indistinguishable masses; but the most devoted adorers of school ideals are ready to acknowledge the originality and strength of much of the work displayed in this second Salon of the "Vingt." They have adopted as motto for their elegant little catalogue the saying of the committee of the Triennial Salon of last year, "S'ils ne sont pas content de leur place qu'ils exposent chez eux," and with the assistance of sympathetic friends at home and abroad have got together a very charming little show in the Palais des Beaux-Arts.

Pre-eminent among the members are Théo van Rysselberghe and Frantz Charlet, Verstraete and Verheyden, van Strydonck and Jan Toorop. Charlet sends but two contributions, of which—"Women Spinning, Morocco"—is, however, one of the most important compositions in the exhibition. Van Rysselberghe's "Arab Story-teller" surrounded by an attentive circle of listeners squatting on the sand, and "A Fantasia: Firing Powder, Morocco," are interesting results of the artist's sojourn in Tangiers, of remarkably fine colour and intelligent characterisation. Verstraete's six landscapes are all excellent. "The Beech Avenue" is charming; one seems to scent the subtle odour of the dead foliage that strews the ground, and of the smoke that rises amid trunks green with lichen from little heaps of burning leaves. "Cutting Brushwood in February" is a beautiful little piece of woodland ready to burst into a mass of primroses and anemones, now that the clearings let in the February sun. There is an interesting portrait of the painter, Meunier, at his easel, by Verheyden; and Meunier himself responds to the invitation of the "Vingt" with several striking studies of the coal district and its workers, on canvas and in clay: his puddlers and lightermen are modelled with great skill and natural action. Ter Linden's six marine symphonies are charming to lovers of the dunes with their wonderful variety in uniformity. Mellery's drawings of the island of Marken, the village folks and their feasts, are very remarkable; one, "The Funeral," is pathetically grotesque. From the Hague Mesdag sends several of his delightful marine pieces; and among other foreign competitors, are Uhde (Munich), John Swan (London), Michetti (Italy), and Kroyer (Copenhagen). Among the works in pastel, of which there are a good many, should be mentioned Rafaelli's forcible sketches of Parisian workmen, and a meeting of the Salvation Army, excellently individualised, though leaning to caricature.

#### CORRESPONDENCE.

##### "THE WOODCUTTERS OF THE NETHERLANDS."

Inner Temple: Feb. 13, 1885.

Mr. W. J. Linton is an undoubted authority on modern woodcutting, but it is evident that the "some extent" with which he is "conversant with old cuts" is breadth without depth. Had he really been acquainted with the history of his art he would have known that if there is one point on which it is needful at present to suspend judgment it is the question of the relation between the designer, the draughtsman and the engraver of the woodcuts of the incunables. Mr. Conway, he writes, makes "the usual and fatal mistake of inexpert writers on engraving—the mistake of

making the engraver responsible for the design." Now, although there is as yet not sufficient evidence (at least, with regard to the German cuts) to positively assert the identity of designer, engraver, and draughtsman (*Maler, Formschneider, and Reisser*) in the earliest woodcuts of the incunables, still there is a very great balance in favour of that opinion. The two chief sources from which we can gather evidence are the woodcuts themselves and the archives of the principal woodcutting towns. Mr. Conway has made a very careful study of the former, the latter is a field as yet, comparatively speaking, unworked.

Let me endeavour to state concisely what the evidence we are in possession of amounts to. My remarks will be chiefly based on a study of the German incunables, but there is little doubt as to a like, but somewhat later, development in the Netherlands, several of the Dutch series being, in fact, crude copies of similar German series, and there is much, if not conclusive, evidence of the dependence in this matter of the Lower upon the Upper Rhine and Swabia.

1. The earliest woodcuts of the incunables (I leave out of account block-books and xylographic broad-sheets) bear the impress of the most untrained hand. Their designer had certainly no knowledge of those laws of composition which were the undoubted property of the painters of the age. These cuts are not feeble reproductions of a good design owing to the infancy of woodcutting, but feeble reproductions of designs themselves prepared by men ignorant of the art of drawing. They were the product of untrained handworkers.

2. Several of the early German printers were originally *Karten- und Briefmaler*. It is from them that the conception of illustrating books with woodcuts appears to have arisen. These first woodcuts were mere outlines, which were always intended to be filled in with masses of colour. They were prepared in fact like the early playing-cards and saint-cuts, rather as symbols than as works of art. The first "illustrated" books in Germany with moveable type are due to the *Briefmaler* Pfister, who, there is little doubt, would himself assist in setting up the type, in designing and in actually cutting the blocks.

3. The great advance made in German woodcutting at the beginning of the last twenty years of the fifteenth century was owing to the German *Maler* beginning to take an interest in the art. They raised it from its *handwerksmässig* position. This was not accomplished by their merely providing designs, but by their actually learning the art of woodcutting. They became not merely *Reisser*, but themselves *Formschneider*. This was not a very great stride for them to make, because carving in wood was, owing to the demand for painted images, almost a part of their profession. In several guild-regulations we find that the painters were allowed a certain number of apprentices and journeymen, of whom a certain proportion might be *Schnitzer* and another proportion *Maler*. Even so late as 1512, long after we are certain that a complete differentiation of *Maler, Reisser* and *Formschneider* had taken place, we find that a man like Burkinaur was capable of cutting his own blocks.

4. In the early Augsburg cuts it is certainly possible to distinguish various marks which enable us to divide into classes the cuts produced in that town. These classes are not distinguished by the goodness or badness of the design, but simply by the greater or less capacity of the engraver for cutting the bare outline, which is practically all they contain. To attempt to classify such cuts according to their designers would be absolutely absurd. The designer, supposing such to have existed, stands on as low (if not lower) level than the

woodcutter. It is to the cardmaker we must probably look for the production of the entire work, and to which particular cardmaker—there were upwards of fifteen in Augsburg about the middle of the second half of the fifteenth century—it is the archives of Augsburg alone which can tell us. It is difficult to think that they can contain no information with regard to the relation between printer and woodcutter.

5. With the publication of the *Cöln Bible* (1478), and soon after of the *Nürnberg Chronicle* (1483), a change came over the woodcuts. It then becomes all-important to know who was the designer; but even here is the very point where it is necessary to suspend our judgment. We have not sufficient evidence to determine what was the exact relation of the designer to the cutter when German woodcutting made its great bound. There is, however, much to be said for the view that at the very first the leap was owing to the *Maler* not only becoming *Reisser*, but to his taking upon himself the office of *Formschneider*. That this did not last any length of time is well-known. Towards the end of the century the *Formschneider* are admitted into the *Malerzünfte* as a distinct class, and we find a fair amount of information with regard to their relations to the designers.

6. Finally, without asserting definitely the identity of *Maler, Reisser* and *Formschneider* for the earliest cuts of the German incunables, I must state that it seems to me that the only way to classify these cuts is by the peculiarity of the woodcutter who prepared them. For bibliographical purposes of course the printer and the subject are the really valuable marks, and these have been stated by Mr. Conway with great exactness after patient investigation for the whole range of Dutch incunables. All students of woodcut illustration will agree with me in wishing that we had any work half as thorough as the *Woodcutters of the Netherlands* treating of the German incunables. K. P.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. W. PATERSON, of Edinburgh, sends us a prospectus of a new edition of the late Walter Geikie's *Etchings Illustrative of Scottish Character and Scenery*, which he is about to publish by subscription. The impression is limited to fifty copies, with proofs before letters on India paper, and 316 copies, proofs on Holland paper. This new edition will contain several hitherto unpublished plates. The original letterpress, which was contributed by Mr. James Ballantine, Mr. D. Vedder, and others, will be retained, and additional essays, referring to the new etchings, and to those which previously appeared unaccompanied with letterpress, have been furnished by Mr. Andrew Ross.

IN celebration of the reopening of the Hampstead Public Library in its new quarters—Stanfield House, High Street, formerly the residence of the late Clarkson Stanfield—a loan exhibition of pictures in black and white is to be held on February 26. Among the exhibits will be a number of drawings by the contributors to *Punch*, and works by Stanfield, Turner, Etty, David Cox, Constable, De Wint, Alma Tadema, Millais, Leech, Caldecott, and many other eminent artists. The library will be reopened on February 25 by Sir Spencer Wells. This institution has now had fifty years of life, and was supported at the outset by Samuel Rogers, Joanna Baillie, Lucy Aikin, Constable, and Linnell.

UNDER the patronage of the American Art Association, a large sale of pictures by modern masters will be held at New York on the 30th of March and the 1st and 2nd of April. There will be three hundred lots, including thirteen

pictures by Rousseau, fifteen by Diaz, eight by Dupré, five by Daubigny, four by Corot, and one or more by Meissonnier, Millet, Isabey, Troyon, Fromentin, Gérôme, Rosa Bonheur, de Neuville, Cabanel, Bonnat, Alma Tadema, Munkacsy, Millais, etc.

THE works of the late M. Bastien-Lepage will, it is now definitely settled, be exhibited during March and April at the Hôtel Chimay, which is now the property of the Minister of Fine Arts. The exhibition will be for the benefit of the Société des Artistes Français.

THE tomb of the Calpurnii Pisones Frugi has been discovered at Rome, in the course of excavations made at the Villa Bonaparte, between the Porta Pia and the Porta Salaria. Among the inscriptions is one referring to M. Licinius Crassus, consul in AUC 750, who was a kinsman of the family to whom the tomb belonged.

THE disputes which have delayed the opening of the Salle Davillier at the Louvre have been arranged. Another arrangement has also been made by which the Louvre will retain some of the glass and pottery, the rest of which go to Sèvres. Three very fine *plaques* of majolica (Faenza, Sienna, and Cafagiolo) and a hispano-moresque dish are the pieces selected for the Louvre, and to these M<sup>me</sup>. Davillier has added five pieces of Medici porcelain.

THE son of the celebrated sculptor, David d'Angers, has presented to the Louvre a complete set of the medallions modelled by his father.

AN important "Black and White" exhibition will be opened in Paris next month. The names of the "jury" comprise some of the most celebrated of French artists in chalk and charcoal, and engravers of all kinds. A gold medal and several of silver and bronze will be awarded.

A PETITION is being got up amongst American artists by the Union League Club of New York, in favour of the repeal of the customs duty on works of art. The petition has already received a very large number of signatures.

IN Paris the following exhibitions are open: Galerie des Artistes modernes, 5 Rue de la Paix (pastels, fusains, and drawings); Cercle de la Place Vendôme, Cercle de la Rue Volney, and the Société des Aquarellistes.

THE Mosaic Medallion Portraits of the Popes, which ornament the Church of St. Paul extra Muros, are about to be reproduced in chromolithography, with explanatory text by the Chanoine L. Pallard. The work will form thirty-three parts quarto, each part containing the portraits of eight Popes, costing seven shillings to subscribers, and appearing once a month.

M. AMBROISE TARDIEU has discovered, over the confessional in the church of Herment, a painting of Saint Radegonde, by Guido Reni.

THE intended new building of the Kestner Museum in Hanover, is to cost 236,000 marks. Prizes of 2,000 and 1,000 marks are offered for the best designs.

A SUBSCRIPTION is being opened for a monument to Alessandro Manzoni, to be erected at Lecco.

AN exhibition of the works of the celebrated Austrian painter Makart has recently been opened at Vienna.

## THE STAGE.

M<sup>lle</sup>. JANE MAY, an engaging personality and an actress of talent, has returned to the Royalty Theatre, where "Le Monde où l'on s'ennuie" and "Niniche" have just been performed. "Niniche" is in many respects

objectionable, and "Le Monde où l'on s'ennuie" is in some parts worse than objectionable—it is dull. A literal translation of "Niniche" would be impossible on our stage; an adaptation would be bound to be somewhat pointless; and it is regrettable that so pleasant and ingenuous a comedian as M<sup>lle</sup>. May should appear in the heroine's part in all the crudity and offensiveness of the original. We trust we may shortly see her engage in the representation of a character the performance of which does less violence to her own gifts and graces. "Le Monde où l'on s'ennuie"—to say a word now of the more considerable comedy—must, on the most careful consideration, be pronounced unworthy of its great repute. Clever it undoubtedly is, but it tackles no serious problem, nor does it entertain wholly within the limits which high comedy must mark out for itself. Too much of it, in a word, belongs only to that comedy which is rightly described as farcical, and the satire directed against the affectations of learning, or often seemingly against learning itself, is not on the whole better deserved than that which was in England long ago directed against evangelical religion, and which has more lately been directed against the religion of Beauty. Of course, one sympathises very much with the *sous-préfet* and his young wife, who, in a great house wherein affection and jollity are tabooed, find themselves constrained, out of regard for their worldly interests, to display neither; but their enforced reticence is a little farcical. Distinctly farcical too—hardly belonging to comedy at all—is the method of love-making pursued by the English double-barrelled eye-glassed "Miss Lucy" and the young French *savant*. And perhaps the coldness of the marquise to her son is slightly exaggerated. Then, again, the duchess, the wise and tolerant old lady of the drama, is presented as in much too violent rebellion against the notions of "Le Monde où l'on s'ennuie." There seems to be nothing outrageous of which she would disapprove, and for the very greatest flippancy she reserves her heartiest patronage. Still the piece is very often funny, and we do not think that it is ever offensive. It is, however, to be remembered and esteemed chiefly as an acting piece. M. Pailleron, if he permits himself the extravagances of invention and execution which may be effective enough on the Stage, must not blame us for not according to him the honours reserved for pure Literature—reserved for Dumas and Emile Augier.

## MUSIC.

### THE POPULAR CONCERTS.

LAST Saturday afternoon Herr Joachim made his first appearance this season, and of course received a warm welcome. M<sup>me</sup>. Norman-Néruda plays with wonderful finish, charm, and intelligence; Herr Sarasate astonishes us with his marvellous execution and *tours de force*; but Herr Joachim is still unrivalled as an exponent of the great masters and also as a quartet leader; and, while admiring his performances, we do not forget what he has done in the past for his art: how he has been a leader, and a successful one too, in the cause of Schumann, Brahms, and Dvorák. We hope that this year he will introduce to our notice some interesting novelties; for the Popular programmes of late have been drawn almost exclusively from the treasures of the past. Herr Joachim's solo was the slow movement from Spohr's Sixth Concerto, and this he played in so simple and refined a manner that the public demanded an encore; a selection from one of Bach's Suites evoked fresh applause. Mr. Max Pauer, the pianist, chose for his solo Schumann's little-known Allegro (op. 8). This

piece, though it contains many passages of interest to the player, is perhaps one of the composer's least interesting contributions to pianoforte literature. It is unsatisfactory in matter, form, and tonality. In a letter to a friend, Schumann, speaking of it, aptly says "that the composer is worthier than his work." Mr. M. Pauer had, however, an opportunity of displaying his excellent technique and intelligent style of playing, and he well deserved all the applause he received. There was an encore, Schumann's Novelette in F, but this was not given with sufficient calm and dignity. Mr. Watkin Mills sang songs by Schubert and Handel. He has an agreeable voice; but his phrasing in "The Wanderer" was at times heavy. The concerted pieces were Mendelssohn's Quartet in E minor and Mozart's pianoforte Trio in C.

On Monday evening the programme commenced with Beethoven's Rasoumowski Quartet in C (op. 59, no. 3), and the performance by Messrs. Joachim, Ries, Hollander, and Piatti was a remarkably fine one. Herr Joachim played Bach's Chaconne, and for an encore a movement from the same composer's Suite in E: comment is quite unnecessary. Miss Agnes Zimmermann gave Schubert's Impromptu in C minor, and some of the Valses Nobles from op. 77. These valse are very pleasing; and were performed with taste and finish, but we should have preferred something more important. Miss Zimmermann is setting a good example: she again refused to accept the encore. Miss Thudichum was the vocalist, and sang Purcell's "Dido's Lament" in an expressive and intelligent manner; in the second part she sang two songs by F. Cowen. The concert concluded with Schumann's Fantasiestücke (op. 88) for pianoforte, violin, and violoncello.

How is it that Mr. Chappell is not going to notice the bi-centenary birthday of Handel next Monday? The next concert falls on the anniversary day itself. Mr. Maas is announced to sing one of Handel's songs; but the composer's name does not appear elsewhere in the programme. Surely all the vocal music might have been selected from the works of the great master. There was the sonata in A for Herr Joachim, and for Mr. Max Pauer one of the Suites or one of the six Fugues.

J. S. SHEDLOCK.

### MUSIC NOTES.

THE *Musical Times* of March 1 will contain the first of a series of articles on music in America, by Mr. Joseph Bennett, who has just returned from a lengthened tour in that country.

A PERFORMANCE by the Sacred Harmonic Society of Handel's "Belshazzar" is announced to take place at St. James's Hall on Friday the 27th instant. As it is many years since there was a performance in London of this very fine but seldom heard Oratorio of the great composer, its revival by the Sacred Harmonic Society in commemoration of the bicentenary of Handel's birth will be looked forward to with considerable curiosity. The principal artistes engaged are Miss Annie Marriott, Miss Chester, M<sup>me</sup>. Patey, Mr. Edward Lloyd, and Mr. Bridson. Mr. Charles Hallé will conduct.

WE regret to have to announce the death of M<sup>me</sup>. Sainton-Dolby, the celebrated vocalist. She was born in 1821, entered the Royal Academy in 1832, and made her first appearance in public at a Philharmonic concert in 1841. Since her retirement from public life in 1870, she trained students at her Vocal Academy; and besides devoted herself to composition. Her cantatas "The Legend of St. Dorothea" and "The Story of the Faithful Soul" were produced in London—the one in 1876, the second in 1879.



## THEATRES.

## ADELPHI THEATRE.

Sole Proprietors and Managers, Messrs. A. & S. GATTY.  
Every evening, at 8. IN THE RANKS.  
Messrs. Charles Warner, Beveridge, Gardan, Beauchamp, Herbert, Shore, Fitzdavis Travers, Cooper, Byrnes, Fulljames, Bernard, and John Ryder;  
Messdames Isabel Bateman, H. Leigh, H. Convey, J. Carter, and Meggie Bush.  
Preceded, at 7.15, by **TURN HIM OUT.**

## COURT THEATRE.

Lessee and Managers, Mr. JOHN CLAYTON and Mr. ARTHUR COOKE.  
TO-NIGHT, a Comedy, in four acts, by JAS. ALBERT, entitled  
**THE DENIAMS.**  
adapted from Emile Augier's "Les Fourchambault," will be acted by Mr. Arthur Cecil, Mr. H. B. Conway, Mr. Edward Price, and Mr. John Clayton;  
Miss Marion Terry, Miss Lydia Foote, Miss Norreys, and Mrs. John Wood.

## COVENT GARDEN THEATRE.

Every evening, at 7.30.  
SCENES IN THE CIRCUS AND EQUESTRIAN PANTOMIME.  
Hernandes, Mr. E. Gatty, Signor Corradini, M. Tournaire, Harvie, Meads, Forepaugh, Craun, Mdlle. Tournaire, Mdlle. Aguzzi, Mad-me Leonard, Les Poulains, Pères Martinelli, Chisel Troupe, Gillinos, Footit, Little Valdo, The Blondin Horses.

## DRURY LANE THEATRE.

Lessee and Manager, Mr. AUGUSTUS HARRIS.  
Every evening, Augustus Harris's grand Christmas Pantomime, entitled  
**WHITTINGTON AND HIS CAT.**  
by J. L. BLANCHARD.  
Messrs. Herbert Campbell, Harry Nicholls, Harry Parker, Charles Lauri, James T. Powers, Percy Bell, Reuben Inch, John Ridley, and Harry Payne (Clown); Messdames Fanny Leall, Kate Munroe, Ena, Minnie Mario, Dot Maria, Jessie Mayland, M. A. Victor, Erminie Pertoldi, and Zoflotta. The Children of the National Training School of Dancing, under the direction of Madame Katti Lanner.

## GRAND THEATRE,

ISLINGTON.  
Lessee and Manager, Mr. CHARLES WILMOT.  
Every evening, at 7.30.  
THE WORLD,  
by arrangement with Mr. Augustus Harris, for one week only. Mr. Harry Jackson and Drury-Lane Company, Scenery, and Effects. Monday, Mr. George Conquest as Grouche, in the great Drama, "Mankind."

## GLOBE THEATRE.

Sole Lessee and Manager, Mr. CHARLES H. HAWTREY.  
Every evening, at 9. THE PRIVATE SECRETARY.  
Messrs. Beaumont, Penley, Hawtreys, Cross, Andrews, Sykes, Mackenzie, and Hill; Messdames Featherston, Millicent, Murray and Stephens.  
Preceded, at 8, by a Drama, in one act, entitled  
**A BAD PENNY.**  
Business Manager, Mr. EUGENE C. STAFFORD.

## NEW SADLER'S WELLS THEATRE.

Sole Lessee, Mr. MAT HOBSON.  
Every evening, at 8.15, an entirely new Drama, by EDWIN FRANCE entitled  
**RUBY.**  
Preceded, at 7.30, by a Farce.  
General Manager, Mr. E. N. HALLOWS.

## OLYMPIC THEATRE.

Lessee and Managers, Mr. A. CONOVER.  
MISS ADA CAVENDISH.  
Every evening, at 8.30, an original Drama, in three acts, by MAIR KINGTON, entitled  
**IN HIS POWER.**  
Preceded, at 7.40, by **RUTH'S ROMANCE.**

## PRINCE'S THEATRE.

Sole Proprietor and Manager, Mr. EDGAR BRUCE.  
MRS. LANGTRY.  
Every evening, at 8.15, a Drama, in three acts, adapted from the French of ALEXANDRE DUMAS, entitled  
**PRINCESS GEORGE.**  
Produced under the direction of Mr. COGHLAN.  
Preceded, at 8, by **TOM NOBODY'S SECRET.**

## STRAND THEATRE.

Sole Lessee and Managers, Mrs. SWANBOROUGH.  
This evening, at 8.30 (LAST NIGHT), the late H. J. LYON's Comedy,  
**OUR BOYS**  
(by arrangement with Mr. Duck), with Mr. DAVID JAMES in his original character of PRICKY MIDDLEWICK.  
Preceded, at 7.30, by

**SWEETHEART, GOOD BYE,**  
by Miss MAY HOLT.  
Miss JENNIE LAKE, after her enormously successful tour round the world, will make her reappearance in England at this theatre on SATURDAY, FEBRUARY 22, and resume her celebrated impersonation of  
**JO,**  
in Charles Dickens's famous novel of "Bleak House," adapted by Mr. J. P. Hewitt.

## TOOLE'S THEATRE.

Sole Lessee, Mr. J. L. TOOLE.  
Under the management of Willie Edouin and Lionel Brough.  
Every evening, at 8.30, New Burlesque,  
**THE BABES; OR, WHINES FROM THE WOOD,**  
by HARRY PAULTON and W. C. LEVEY.  
Messrs. Willie Edouin, Lionel Brough, T. Squire, E. F. Scott, &c.; Messdames Isola St. George, B. May, Kate Everleigh, C. Zibini, Emily Miller, and Alice Atherton.  
Preceded, at 7.40, by **OFF DUTY.**  
Mr. Lionel Brough, &c.

## VAUDEVILLE THEATRE.

Sole Lessee and Manager, Mr. THOMAS THORNE.  
Every evening, at 8, SAINTS AND SINNERS.  
Messrs. Thomas Thorne, Henry Neville, Fred. Thorne, W. Leacock, E. M. Evans, F. Grove, W. Howe, Torke Stephens, and Mackintosh; Messdames Clara Graham, M. A. Giffard, and Kate Phillips.

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